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THE FIRST PART OF  
KING HENRY THE FOURTH



THE WORKS  
OF  
SHAKESPEARE

THE FIRST PART OF  
KING HENRY THE FOURTH

EDITED BY  
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## INTRODUCTION

### AIMS OF THE EDITION

THE first aim of this edition has been to give a sound text of the play. The text is conservative, being based upon that of the first Quarto.

Secondly, in the critical apparatus is given a selection of *variae lectiones*, sufficiently numerous to illustrate the relations of Quartos and Folios, and of the chief emendations of later editors. I have collated the Quartos and the first Folio, but for readings of the later Folios and of subsequent editors I have used the collation of the Cambridge edition. Reference is made to the various Quartos as Q 1, Q 2, etc., to the first Folio as F, and to the subsequent Folios as F 2, F 3, F 4. Qq means all Quartos, and Ff all Folios.

Thirdly, the foot-notes supply a commentary to the play and illustrations of the poet's thought and language.

### EARLY EDITIONS

By the end of the seventeenth century the play had been issued in eight Quarto editions and in the four Folios. The following are the titles of the first five Quartos.

Q 1. The | History of | Henrie the | Fovrth; | With the  
battell at Shrewsburie, | *betweene the King and Lord* | Henry  
Percy, surnamed | Henrie Hotspur of | the North. | *With the*  
*humorous conceits of Sir* | Iohn Falstaffe. | AT LONDON, |  
Printed by P.S. for Andrew Wise, dwelling | in Paules Church-  
yard, at the signe of | the Angell. 1598.\*

Q 2. The | History of | Henrie the | Fovrth; | With the  
battell at Shrewsburie, | *betweene the King and Lord* Henry |  
Percy, *surnamed* Henry Hot- | spur of the North. | *VVith the*

*humorous conceits of Sir* | Iohn Falstalffe. | Newly corrected by *W. Shakespeare.* | AT LONDON, | Printed by S.S. for *Andrew VVise*, dwelling | in Paules Churchyard, at the signe of | the Angell. 1599. |

Q 3. The | History of | Henrie the fourth, | VVith the battell at Shrewsburie, | *betweene the King, and Lord* | Henry Percy, surnamed Henry Hot-*spur of the North.* | *With the humorous conceits of Sir* | Iohn Falstalffe. | Newly corrected by *W. Shake-speare.* | London | Printed by Valentine Simmes, for *Mathew Law*, and | are to be solde at his shop in Paules Churchyard, | at the signe of the Fox. | 1604. |

Q 4. The | History of | Henry the fourth, | VVith the battell at Shrewseburie, | *betweene the King, and Lord* | Henry Percy, surnamed Henry | *Hotspur of the North.* | *With the humorous conceites of Sir* | Iohn Falstalffe. | *Newly corrected by W. Shake-speare.* | LONDON, | Printed for *Mathew Law*, and are to be sold at | his shop in Paules Church-yard, neere vnto S. | *Augustines* gate, at the signe of | the Foxe. 1608. |

Q 5. The | History of | Henrie the fourth, | With the Battell at Shrewseburie, *betweene* | the King, and Lord Henrie Percy, sur-*named Henrie Hotspur of the North.* | VVith the humorous conceites of Sir | *Iohn Falstaffe.* | Newly corrected by *W. Shake-speare.* | LONDON, | Printed by *W.W.* for *Mathew Law*, and are to be sold | at his shop in Paules Church-yard, neere vnto S. | *Augustines* Gate, at the signe of the Foxe. | 1613.

Q 6 was printed in 1622 by T. P. for Mathew Law; Q 7 in 1632 by John Norton for William Sheares, and Q 8 by John Norton for Hugh Perry.

The title in the first Folio is, "The First Part of Henry the Fourth, with the Life and Death of Henry Sirnamed Hotspvrre".

The "Dering MS.," to which reference is made in the critical apparatus, was supposed by Mr. Halliwell to date from the early part of the seventeenth century. It contains a large portion of the *First Part of Henry IV.* and some scenes from the *Second Part.* It was found in the muniment room at Surrenden by the Rev. Lambert B. Larking in 1844, and was edited by Mr. Halliwell and published in the next year for

the Shakespeare Society. There are additions and corrections in the hand of Sir Edward Dering, the antiquary, who died in 1644.

The authoritative text of the play is Q 1. Every subsequent Quarto seems to have been printed from its immediate predecessor, errors accumulating with each new edition. F, in the case of this play, has no independent authority. Its editors apparently based their text on a copy of Q 5 partly corrected from earlier Quartos. Perhaps the copy from which they printed had been expurgated for performance at Court. Certainly the expurgation of the F text of this play has been exceptionally thorough, profane expressions being rigorously suppressed or altered, sometimes at the expense of sense or metre, in compliance with the provisions of the Act to Restrain the Abuses of Players, 3 Jacobi, cap. xxi. It seems unlikely that the editors of the Folio had access to copies of Qq 1-4. Had these been available the editors would presumably have consulted them; whereas F follows Q 5 in errors easy of correction by reference to the earlier Quartos.

#### DATE OF COMPOSITION

The consensus of critical opinion assigns the composition of the play to the year 1596-7.

(i) The entry in the Stationers' Register to Andrew Wyse on 25 February, 1598, of "a booke intituled *The historye of HENRY the IIIJ<sup>th</sup> with his battaile of Shrewsburys against HENRY HOTSPURRE of the Northe with the conceipted mirthe of Sir JOHN FFALSTOFF*," fixes the latest possible date of composition. The first publication of the play was, as we have seen, in the same year.

(ii) The earliest contemporary reference to the play by name is in the famous list of Shakespeare's plays given in Francis Meres's *Palladis Tamia*, 1598. In the same work, Meres refers to "these declining and corrupt times, when there is nothing but rogerie in villanous man,"—an echo of Falstaff's misanthropic view, induced directly by the discovery of lime in his sack, that "there is nothing but roguery to be found in villanous man" (II. iv. 124, 125).

The final words of Jonson's *Every Man out of His Humour* (first performed 1599) contain an obvious reference: "you may in time make lean Macilente as fat as sir John Falstaff". And in the *Pilgrimage to Parnassus* acted in St. John's College, Cambridge, at Christmas, 1598, occur the words: "I shall no sooner open this pint pot but the word like a knave-tapster will cry 'Anon, Anon, Sir,'"—a reminiscence, it has been suggested, of II. iv. of this play, where Francis cries, in answer to Poins, "Anon, anon, sir."

(iii) Two passages in the play suggest reminiscence of speeches in Ben Jonson's *Every Man in His Humour*, which was produced in 1598.<sup>1</sup> The obligation, however, may have been Jonson's.

(iv) (a) The composition of the play has been assigned to 1596-7 on the evidence of supposed references in the play to contemporaneous events. The opening lines, in Chalmers's view, "plainly allude" to the Spanish expedition of 1596.

(b) The Carrier's speech in II. i. 12, 13, "Poor fellow, never joyed since the price of oats rose," has been connected with the *Proclamation for the Dearth of Corn, etc.*, which was published in 1596. (c) And, again, it has been suggested that the word "valiant" in

the spirits

Of valiant Shirley, Stafford, Blunt, are in my arms :

may have been interpolated, at the expense of the metre, as a compliment to the Shirleys, one of whom is said to have been knighted in 1597. (See note on V. iv. 41.) If so, it would appear that the play had been written before Shirley was knighted, that is, not later than 1597. But evidence of this kind has little value.

(v) Perhaps the most decisive evidence that the play was not newly composed at the date of its entry in the Stationers' Register, February 25, 1598, is the fact that the name Sir John Falstaff ("Sir John Falstoff," p. ix *ante*) appears in the entry. It seems certain that our Falstaff was originally designated Oldcastle. The real Sir John Oldcastle, Lord Cobham, the famous Lollard who suffered martyrdom in 1418, continued to be maligned after his death by the anti-Lollard party. A travesty of his character was placed upon the stage

<sup>1</sup> See the notes on III. i. 177-179, and III. ii. 27.

about 1588 in *The Famous Victories of Henry the Fifth*. Shakespeare adopted the name in *Henry IV*. This gave offence to the Cobham family, and Shakespeare had to find another name for his knight. Nevertheless, traces of the original name are to be found in the text of *Henry IV*. In the Epilogue to the *Second Part of Henry IV*, occurs a disavowal of any intention to malign the real Sir John Oldcastle. Speaking of "hard opinions" of Falstaff, Shakespeare says: "Oldcastle died a martyr, and this is not the man". In the *First Part of Henry IV*, I. ii. 43, the Prince's words, "As the honey of Hybla, my old lad of the castle," would have more point if the name of the knight were Oldcastle. In II. ii. 105, the line

Away, good Ned. Falstaff sweats to death,

though not necessarily unmetrical, becomes regular if "Oldcastle" be substituted for "Falstaff". Unfortunately there is no other instance in the *First Part of Henry IV*, of the name "Falstaff" in verse context. In the *Second Part* it occurs four times in verse, but the substitution had probably taken place before the date of the composition of this play. True, in the 1600 Quarto of the *Second Part*, *Old* is prefixed to one of Falstaff's speeches; but, as Professor Dowden points out, the name Oldcastle was long remembered and may in this instance have been in the mind of the compositor whose copy no doubt read *Fal*. Or it may be that the familiar name Oldcastle found its way into MS. copies of *2 Henry IV*. A reference to Falstaff as Oldcastle has been pointed out in *The Meeting of Gallants at an Ordinarie, or the Walks in Powles* (1604), where Shuttlecock says, "Now Signiors how like you mine Host? did I not tell you he was a madde round knave, and a merrie one too: and if you chaunce to talke of fatte Sir *John Old-castle*, he wil tell you, he was his great Grandfather." So in Field's *Amends for Ladies* (1618), IV. iii., where there is a distinct reference to V. i. 127-141 of this play:—

Did you never see  
The Play where the fat Knight, hight *Old-castle*,  
Did tell you truly what his honor was?

And Randolph in *Hey for Honesty*, IV. i., confusing Falstaff with his rich-faced lieutenant Bardolph (III. iii. 77), refers to



"the rich rubies and incomparable carbuncles of sir John Oldcastles nose." Finally Richard James,<sup>1</sup> in his Dedication to *The Legend and Defence of Sir Jhon Oldcastle* (c. 1625), and Fuller, in his *Church History*<sup>2</sup> (1655) and in his *Worthies* (1662), state definitely that the name Falstaff had been substituted for that of Oldcastle.

Still another item of evidence cited to prove that "Falstaff" was originally "Oldcastle" is Shallow's statement that Falstaff, when a boy, was page to Thomas Mowbray, Duke of Norfolk (2 *Henry IV.* III. ii. 28, 29). The historical Sir John Oldcastle, it is said, "was in his youth Sir Thomas Mowbray's page". Dr. Aldis Wright, however, has shown that the only authority for this statement is John Weever (*Mirror of Martyrs*, 1601), and that Weever's authority was apparently the speech of Shallow just referred to.

Taking it then as established that "Oldcastle" was the name in the play as first acted, and considering how long it persisted in the memories of playgoers, we may assume that some time, at least many months, had elapsed between the first production of the play and its registration on February 25, 1598, by which date the name Falstaff had been adopted.

### SOURCES

I. Holinshed, *Chronicles*.—As an historical play the *First Part of Henry IV.* cannot be dissociated from *Richard II.*, the *Second Part of Henry IV.* and *Henry V.* The thread of history laid down at the end of *Richard II.* is taken up again at the beginning of *Henry IV.* In fact, the first speech in 1 *Henry IV.* serves at once as an introduction to the play and as a link with its forerunner. As in *Richard II.*, Shakespeare based the historical part of *Henry IV.* chiefly on Holinshed's *Chronicles*, 1578-87. On the whole Shakespeare adheres to the facts of history, but he does not scruple, where necessary, to diverge from his authorities and to subordinate history to dramatic effect.

In *Richard II.* Bolingbroke is full of youthful vigour, buoyant and energetic, whereas in *Henry IV.* he is represented

<sup>1</sup> See C. M. Ingleby, *Shakespeare's Centurie of Prayse*, 1874.

<sup>2</sup> See passages quoted on pp. xxiii and xxv *post*.

as a man kingly in his bearing and actions, yet bowed beneath a weight of cares. For this sudden transformation of King Henry there is perhaps some justification to be found in Holinshed, who dwells upon the troubles of the early years of the reign. In conclusion Holinshed says:—

“Oh what a suspected state therefore is that of a king holding his regiment with the hatred of his people, the hart grudgings of his courtiers, and the peremptorie practises of both together? Could he confidentlie compose or setle himselfe to sleepe for feare of strangling? Durst he boldly eat and drinke without dread of poisoning? Might he aduenture to shew himselfe in great meetings or solemne assemblies without mistrust of mischeefe against his person intended? What pleasure or what felicitie could he take in his princelie pompe, which he knew by manifest and fearfull experiencè, to be enuied and maligned to the verie death?” (Holinshed, *Chronicles*, ed. 1808, iii. 18, 19).

Holinshed does not make it clear what time elapsed between the death of Richard II. and the events with which the *First Part of Henry IV.* opens, but a little investigation discovers that he assigns an interval of two and a half years, from January, 1400, to June, 1402. Shakespeare reduces the interval to twelve months. That Shakespeare, however, intended to draw the King in *Henry IV.* as a man well past middle life is evident. The whole play conveys this impression, and in v. i. 13 the King speaks of himself as being too old for service in the field. Yet, as a matter of fact, Henry IV. was born in 1366, and was thus only in his thirties at the date of the Battle of Shrewsbury. Hotspur, who is a young man in the play (see p. xvi *post*), was in reality more than two years older than the King.

The history of the Percys' revolt as related by Holinshed is given at length at the end of this Introduction (pp. xxxv ff.), and the notes illustrate the connection between the play and the *Chronicles*; but here it will be convenient to notice some instances in which Shakespeare diverges from his source, or is misled by his authority into historical errors.

(i) There is no warrant in Holinshed for the introduction of several characters whom Shakespeare has introduced into the historical action of the play. Prince John of Lancaster, who

was born in 1390, is given a rôle in the drama; but for this Holinshed supplies no authority. Shakespeare's purpose is obvious. He needed the younger, staid brother as a foil to the wild, if heroic, Prince Hal.

So Lady Percy and Lady Mortimer, although, like Prince John, historical characters, are introduced into the action for purely dramatic purposes. Their rôles—particularly that of Lady Mortimer—are slight, but they serve to grace the play with touches of tenderness. Moreover, Lady Percy's conversations with her husband supply opportunities for bringing out traits in the character of Hotspur. It may be observed here that the real Lady Percy, sister of Sir Edmund Mortimer, was called Elizabeth. Holinshed calls her Eleanor (p. xxxvii *post*), whilst Shakespeare names her Kate (II. iii. 37). Apropos of this Steevens remarks the extraordinary fondness Shakespeare seems to have had for the "familiar appellation of Kate, which he is never weary of repeating, when he has once introduced it"

(ii) In the first scene the King announces his purpose to lead a crusade to recover Jerusalem from the infidels. Shakespeare here already begins to diverge from Holinshed, who assigns this project to the last year of Henry IV.'s reign:—

"In this fourteenth and last yeare of king Henries reigne, a councell was holden in the white friers in London, at the which, among other things, order was taken for ships and gallies to be builded and made readie, and all other things necessarie to be provided for a voiage which he meant to make into the holie land, there to recouer the citie of Ierusalem from the Infidels. For it greeued him to consider the great malice of christian princes, that were bent vpon a mischeefous purpose to destroe one another, to the perill of their owne soules, rather than to make war against the enimies of the christian faith, as in conscience (it seemed to him) they were bound" (Holinshed, *Chronicles*, ed. 1808, iii. 57).

(iii) In I. i. Shakespeare makes the news of the Battle of Holmedon arrive immediately after the news of Mortimer's defeat in the skirmish at Pilleth in Wales. This is another instance of Shakespeare's subordination of fact to dramatic exigencies; for Holinshed correctly assigns the defeat at

Pilleth to June 22, 1402, and the Battle of Holmedon to September 14 of the same year. It is possible that Shakespeare confused Holmedon with another border battle, at Nisbet Moor in Northumberland, which actually took place on the same day as the fight at Pilleth.<sup>1</sup>

(iv) Shakespeare follows Holinshed in confounding Sir Edmund Mortimer with Edmund Mortimer, Earl of March.<sup>2</sup> Sir Edmund, who was defeated and captured by Glendower at Pilleth, in Radnorshire, June 22, 1402, was the second son of Edmund third Earl of March and his wife Philippa, daughter of Lionel Duke of Clarence. Edmund, the fifth Earl of March, at this time a lad ten years old, was a grandson of the third Earl, and thus a nephew of Sir Edmund Mortimer. Sir Edmund Mortimer married Glendower's daughter (*cf.* I. iii.), and his sister Elizabeth was the wife of Hotspur. Now in I. iii. Hotspur speaks of Mortimer as "my wife's brother" (l. 142) and "my brother Edmund Mortimer" (l. 156); and in II. iii. 83 Lady Percy refers to him as "my brother Mortimer". In these passages Mortimer is identified with Sir Edmund Mortimer, whereas in III. i. 196, where he speaks of his "aunt Percy," he is identified with the young Edmund, Earl of March. On the whole one may say that Shakespeare assigns to Sir Edmund Mortimer the title and pretensions of his nephew the Earl of March. "The beginning of the confusion with regard to Edmund Mortimer appears to be in Hall's account of the articles of complaint against Henry IV., drawn up by the Percies. They are taken from the Latin as given in Hardyng's Chronicle (p. 353). The last of them runs thus in Hall (p. 30): 'Also we do alledge, saie, and intende to proue, that where Edmōd Mortimer erle of Marche and Ulster, was taken prisoner by Owen Glendōr, etc.' In the Latin he is correctly called 'Edmundus Mortymere, frater Rogeri Mortymere nuper comitis Marchie et Ultonie.' The omission of four words has caused the error" (Wright).

(v) *Prince Henry*.—The interview between the Prince and his father in III. ii. is based on the passage from Holinshed given on pp. xlv ff. *post.* Shakespeare antedates it by several years. According to Shakespeare it takes place before the

<sup>1</sup> See p. xxxvi *post.*

<sup>2</sup> See pp. xxxv ff. *post.*

Battle of Shrewsbury (1403), whereas Holinshed assigns it to the year 1412.

As the dramatic balance of the play depends largely on the rivalry of Prince Henry and Hotspur, Shakespeare was obliged to advance somewhat the age of the former and to represent the middle-aged Hotspur as a mere youth.<sup>1</sup> According to Holinshed (*Chronicles*, ed. 1808, iii. 4), Prince Henry in October, 1399, was twelve years old. Born in August, 1387, he was at the time the play opens fourteen years old. But even if he had been then the young man that Shakespeare portrays, he would not have been a coeval of Henry Hotspur, who was born in May, 1364. It is true that, young though he was, Prince Henry was present at the Battle of Shrewsbury where he did yeoman service. The battle was fought in July, 1403, but even as early as November, 1400, the Prince appears to have been entrusted with a position of military responsibility in North Wales when his father was obliged to abandon his campaign against Glendower and to return to England (*Dict. Nat. Biog.*, xxvi. 436).

In III. ii. 32, 33, the King refers to the expulsion of Prince Henry from the Privy Council:—

Thy place in council thou hast rudely lost,  
Which by thy younger brother is supplied.

Shakespeare is here following Holinshed, who relates that the Prince "once to his offence of the king his father, . . . had with his fist striken the cheefe iustice for sending one of his minions (vpon desert) to prison, when the iustice stoutlie commanded himselfe also streit to ward; & he (then prince) obeied. The king after expelled him out of his priue counsell, banisht him the court, and made the duke of Clarence (his younger brother) president of counsell in his steed" (Holinshed, *Chronicles*, ed. 1808, iii. 61).

Probably Holinshed's authority for the story of the Prince's flouting the Chief Justice was Sir Thomas Elyot (*The Governour*, 1531). It is noteworthy, however, that Elyot does not state that the Prince actually struck the Chief Justice, or that he was deprived of his place in the Council. The account of the incident in *The Governour* runs:—

<sup>1</sup> III. ii. 103.

"The moste renowned prince, kynge Henry the fyfte, late kynge of Englande, duryng the life of his father was noted to be fierce and of wanton courage. It hapned that one of his seruantes whom he well fauored, for felony by hym committed, was arrayned at the kynges benche; wherof he being aduertised, and incensed by light persones aboute hym, in furious rage came hastily to the barre, where his seruant stode as a prisoner, and commaunded hym to be ungyued and sette at libertie, where at all men were abasshed, reserued the chiefe iustice, who humbly exhorted the prince to be contented that his seruauent mought be ordred accordyng to the auncient lawes of this realme, or if he wolde haue hym saued from the rigour of the lawes, that he shuld optaine, if he moughte, of the kynge, his father, his gracious pardone; wherby no lawe or iustice shulde be derogate. With whiche answeere the prince nothyng appeased, but rather more inflamed, endeouored hym selfe to take away his seruauent. The iuge consideringe the perilous example and inconuenience that moughte therby ensue, with a valiant spirite and courage commaunded the prince upon his alegeance to leue the prisoner and departe his waye. With whiche commandment the prince, being set all in a fury, all chafed, and in a terrible maner, came up to the place of iugement—men thinkyng that he wolde haue slayne the iuge, or haue done to hym some damage; but the iuge sittynge styll, without mouynge, declarynge the maiestie of the kynges place of iugement, and with an assured and bolde countenance, hadde to the prince these words folowyng: Sir, remembre your selfe; I kepe here the place of the king, your soueraigne lorde and father, to whom ye owe double obedience, wherfore, eftsones in his name, I charge you desiste of your wilfulnes and unlaufull entrepryse, and from hensforth gyue good example to those whiche hereafter shall be your propre subiectes. And nowe for your contempt and disobedience, go you to the prisone of the kynges benche, where unto I committe you; and remayne ye there prisoner untill the pleasure of the kyng, your father, be further knowen. With whiche wordes beinge abasshed, and also wondrynge at the meruailous grauitie of that worshipful Justice, the noble prince, laynge his waipon aparte, doinge reuerence, departed and wente to the kynges benche as he was commaunded. Wherat his seruants disdainyng, came and shewed to the kynge all the hole affaire. Wherat he a whiles studienge, after as a man all rauissed with gladness, holdyng his eien and handes up towarde heuen, abrayded, sayinge with a loude voice, O mercifull god, howe moche am I, aboue all

other men, bounde to your infinite goodnes ; specially for that ye have gyuen me a iuge, who feareth nat to ministre iustice, and also a sonne who can suffre semblably and obey iustice?" (Elyot, *The Governour*, bk. II. ch. vi.).

The story, even as told by Elyot, is perhaps apocryphal. Hardyng, a fifteenth century writer, in his metrical *Chronicle*, published by Grafton in 1542, is silent as to the cause of the Prince's disgrace :—

The king discharged ye prince fro his counsaile,  
And set my lorde syr Thomas in his stede,  
Chief of counsaile for the kynges more auayle ;  
For whiche the prynce of wrath [and wilfull hede]  
Agayne hym made debate and frowardhede,  
With whom the kyng toke parte, & helde the felde,  
To tyme the prince vnto the king him yelde.

—Hardyng, *Chronicle*, ch. ccix.

Whether mythical or-not, the incident of the Prince's boxing the Chief Justice's ear was a legend current in the 16th century, and it is presented in a scene in *The Famous Victories of Henry the Fifth*. See pp. 1 ff. *post*.

On the whole, Shakespeare's account of Prince Henry's wildness is amply warranted by Holinshed, who, summing up the Prince's character, declares that "he was youthfullie giuen, growne to audacitie, and had chosen him companions agreeable to his age. . . . But yet . . . his behauiour was not offensiue or at least tending to the damage of anie bodie; sith he had a care to auoid dooing of wrong, and to tedder his affections within the tract of vertue".<sup>1</sup>

In his account of Prince Henry's valour at the Battle of Shrewsbury, Shakespeare goes beyond Holinshed. It was natural that the heroic young Prince should do heroic deeds. Holinshed ascribes the victory to the personal prowess of the King, but in the play the father, as a warrior, is overshadowed by the son. The Prince's challenge to Hotspur to meet him in single combat (v. i. 83 ff.) seems to have no historical warrant. The slaying of Hotspur is attributed to Prince Henry by Holinshed and by Shakespeare, but as a matter of fact it is unknown by whose hand Percy fell. The Prince's rescue of the King has no foundation in Holinshed.

<sup>1</sup> See p. xlvii *post*.

These are the main points in which Shakespeare diverges from or is misled by Holinshed. The commentary to the play supplies references to the *Chronicles*, as well as some minor historical details to be found in Capgrave, Hardyng and other chroniclers.

One short passage from Holinshed, not quoted with the extracts at the end of this Introduction, may be cited here. It is interesting as being Shakespeare's authority for Glendower's boast that he was "trained up" at the English court (III. i. 122 *post*).

"This Owen Glendower was sonne to an esquier of Wales, named Griffith Vichan: he dwelled in the parish of Conwaie, within the countie of Merioneth in North Wales, in a place called Glindourwie, which is as much to saie in English, as The vallie by the side of the water of Dee, by occasion whereof he was surnamed Glindour Dew.

"He was first set to studie the lawes of the realme, and became an vtter barrester, or an apprentise of the law (as they terme him) and serued king Richard at Flint castell, when he was taken by Henrie duke of Lancaster, though other haue written that he serued this king Henrie the fourth, before he came to atteine the crowne, in roome of an esquier" (Holinshed, *Chronicles*, ed. 1808, iii. 17).

II. Daniel, *Civil Wars*.—It is possible, Professor Moorman thinks,<sup>1</sup> that Shakespeare may have consulted the *History of the Civil Wars* by Daniel, a narrative poem of which the first four books were published in 1595. Professor Moorman points out, in support of this opinion, that several of Shakespeare's divergences from Holinshed are also to be found in Daniel's work, itself probably based on Holinshed's *Chronicles*.  
(a) Daniel agrees with Shakespeare in describing Hotspur as a young man at the date of the Battle of Shrewsbury:—

There shall young Hotspur, with a fury led,  
Meete with thy forward son, as fierce as he.

—Daniel, *Civil Wars*, ed. Grosart, iv. 34.

(b) Daniel, like Shakespeare, adds to Holinshed's account of the battle the dramatic incident of the Prince's rescue of his father:—

<sup>1</sup> See his edition of *1 Henry IV.* in "The Warwick Shakespeare".



Hadst thou not there lent present speedy ayd  
 To thy indangered father, nerely tyrde,  
 Whom fierce incountring Dowglas overlaid  
 That day had there his troublous life expirde.

—*Ibid.* iv. 49.

(c) According to Shakespeare, Glendower was not present at the Battle of Shrewsbury,<sup>1</sup> whereas Holinshed, although he does not mention Glendower, says that the Welsh came to the aid of the Percys and took part in the battle (see p. xlii *post*). Daniel here agrees with Shakespeare :—

The joining with the Welsh (they had decreed)  
 Stopt hereby part ; which made their cause the worse.

—*Ibid.* iv. 36.

III. *Chevy Chase*.—Shakespeare may have been indebted for some suggestions to the ballad of *Chevy Chase*. There are three points of connection between the play and the ballad. In the first place Shakespeare prefixes to the names Percy and Douglas the honorific “the” customary in the north. In the ballad Douglas and Percy are so designated. See I. iii. 261 and note. Secondly, the Prince’s challenge to Percy to meet him in single combat is paralleled in *Chevy Chase*, i. 73-80. Thirdly, the Prince’s lament over the corpse of the slain Hotspur (v. iv. 87-101) has its analogue in the Percy’s address to the dead Douglas in *Chevy Chase*, ii. 58-62.

IV. *The Famous Victories of Henry the Fifth*.—(i) It is elsewhere noted (p. xxii *post*) that Shakespeare found in *The Famous Victories* the name Sir John Oldcastle. (ii) He derived, moreover, from this play a few general ideas for the comic plot of *Henry IV*. Notably, the highway robbery has its counterpart in *The Famous Victories*. In *The Famous Victories* the Prince is portrayed as a riotous young man, who haunts taverns, and is associated in acts of highway robbery with noted thieves. (iii) Both plays contain the interview between Prince Henry and the King (pp. xlv-xlvii *post*). (iv) Reference has already been made to the account given in *The Famous Victories* of the Prince’s striking the Lord Chief Justice (pp. 1 ff. *post*). (v) The tavern scene (ii. iv. 375 ff.), in which Falstaff and the Prince act the little play of father and son, may have been suggested by

<sup>1</sup>See note to iv. iv. 18.

the scene in *The Famous Victories* where Derick and John Cobler rehearse the incident of Prince Henry's misconduct in the Chief Justice's court (pp. lii, liii *post*). (vi) The Prince's quibbling retort to Falstaff's admonition, "Do not thou, when thou art king, hang a thief" (I. ii. 58 ff.), is evidently a reminiscence of the Prince's promise in *The Famous Victories* to make Ned<sup>1</sup> Chief Justice (p. liv *post*). (vii) In *The Famous Victories* the Prince and his companions frequent the "olde Tauerne in Eastcheape". (viii) Lastly, it is noticeable that the old play contains a Ned,<sup>1</sup> who may have supplied Shakespeare with a name for Poin.

V. Elyot, *The Governour*.—Reference has already been made (p. xvi ff. *ante*) to the indirect debt to Sir Thomas Elyot's *The Governour*, which contains the story of the Prince's flouting the Chief Justice's authority. To some possible reminiscences of *The Governour* attention is drawn in the notes.

VI. Lastly, in connection with the sources of the play, it remains to refer to the many passages which reflect literary fashions or affectations of Shakespeare's time, and to reminiscences of contemporary literature. (a) First, there are the many instances in which the Puritan cant is burlesqued or ridiculed. See, for example, "grace thou wilt have none. . . . *Fal.* . . . not so much as will serve to be prologue to an egg and butter" (I. ii. 17-21); "one of the wicked" (*ibid.* 96, 97); "be damned" (*ibid.* 99); "amendment of life" (*ibid.* 103); "vocation" (*ibid.* 106); "God give thee the spirit of persuasion," etc. (*ibid.* 151). Also "I would I were a weaver; I could sing psalms" (II. iv. 133); and "violently carried away from grace" (*ibid.* 445, 446). (b) Examples of literary parody are to be found in the two well-known passages in II. iv. in which Falstaff ridicules the "King Cambyeses' vein" of the writers of early Elizabethan tragedy (II. 390-393), and the preciousness of the Euphuists (II. 397-431). See the notes to these passages. (c) Furthermore, there are several references to the stock properties and characters of the then old-fashioned stage-plays of an earlier generation in II. iv. 137 ("a dagger of lath") and *ibid.* 452, 453 ("that reverend vice, that grey iniquity," etc.). (d) Reminiscences of and obligations to contemporary literature are noted in the commentary, and need

<sup>1</sup> This Ned gave Shakespeare hints for the character of his Falstaff.

not be enumerated here; but it may be worth while referring to the numerous passages which exhibit a knowledge of the Bible; many of these were apparently written in ridicule of the Puritans, who were given to scriptural quotation. We may instance: "wisdom cries out in the streets, and no man regards it" (I. ii. 90, 91); "amendment of life" (*ibid.* 103); "'tis no sin for a man to labour in his vocation" (*ibid.* 105, 106); "Redeeming time" (*ibid.* 216); "sons of darkness" (II. iv. 174); "the tree may be known by the fruit" (*ibid.* 426, 427); "Pharaoh's lean kine" (*ibid.* 472); "Dives that lived in purple" (III. iii. 32); "fire, that's God's angel" (*ibid.* 35); "son of utter darkness" (*ibid.* 37); "The king himself is to be feared as the lion" (*ibid.* 150); "in the state of innocency ~~Adam~~ fell" (*ibid.* 165, 166); perhaps, "with unwashed hands" (*ibid.* 185); and "Lazarus in the painted cloth" (IV. ii. 25, 26).

#### THE IDENTITY OF FALSTAFF

We have already referred to the substitution of the name Falstaff for that of Oldcastle in dealing with the evidence for the date of the play, but there are a few more points to be considered in this connection.

That the original name was Sir John Oldcastle seems clear (see pp. x-xii *ante*). The question then arises whether Shakespeare intended in his Sir John to satirize the Sir John Oldcastle, Lord Cobham, whose life and martyrdom are historical. As already stated, the Lollard knight, virtuous and brave though he was, suffered traduction at the hands of successive generations of his religious opponents. Sixteenth century tradition represented him as a man whose youth had been dissolute. In *The Famous Victories of Henry the Fifth* he appears as a cynical associate of the Prince of Wales. From this play, which is one of the sources of *1 Henry IV.*, Shakespeare borrowed Sir John Oldcastle's name and gave it to the knight who was to be the central figure in his tavern scenes. Shakespeare owes the older dramatist little more, so far as Falstaff is concerned. The Sir John Oldcastle of *The Famous Victories* is but slightly drawn, and the Sir John of *Henry IV.* is virtually a new creation.

But even if the Sir John of Shakespeare owes little more than the name to *The Famous Victories*, it is possible that the character may embody traditions respecting the real Sir John Oldcastle. Members of the Cobham family of Shakespeare's day resented, we are told, the Oldcastle of *Henry IV.* as an affront to the memory of their ancestor. And Shakespeare is clearly one of those dramatists whose imputations upon the character of the noble martyr are so warmly refuted by Fuller in the oft-quoted passage in the *Church History of Britain* (xv. Cent., Book iv., § 40, p. 168, ed. 1655): "*Stage-Poets have themselves been very bold with, and others very merry at, the Memory of Sr John Oldcastle?* whom they have fancied a *boon Companion, a jovial Royster*, and yet a *Coward* to boot, contrary to the credit of all Chronicles, *owning him a Martial man* of merit. The best is, *Sr John Falstaffe* hath relieved the Memory of *Sr John Oldcastle*, and of late is substituted *Buffoone* in his place, but it matters as little what *petulant Poets*, as what *malicious Papists* have written against him."

An attempt has been made to identify Shakespeare's Falstaff with the historical Sir John Oldcastle on the evidence of a speech in the *Second Part of Henry IV.* .iii. ii. 28, 29 (v. p. xii *ante*), where it is said that Falstaff, as a boy, was page to Thomas Mowbray, Duke of Norfolk. But, as we have seen, it has been shown by Dr. Aldis Wright that the ultimate authority for the statement that Sir John Oldcastle had been Sir Thomas Mowbray's page is the play itself.

Whether Shakespeare did or did not intend to disparage the good Lord Cobham, it would seem that contemporary dramatists read a satirical intention into the character of Falstaff. In 1600 appeared *The First Part of the Life of Sir John Oldcastle* and *The Second Part of Sir John Oldcastle*. The latter play is not extant, but the former seems to have been written with the definite object of profiting by the popularity of Shakespeare's play and, at the same time, of pleasing those, whom Shakespeare had offended, by presenting an image of the true Sir John Oldcastle. The authors, Munday, Drayton, Wilson, and Hathaway (according to Henslowe's *Diary*), stated their purpose plainly in their prologue:—

The doubtful Title (Gentlemen) prefix  
 Vpon the Argument we haue in hand,  
 May breede suspence, and wrongfully disturbe  
 The peacefull quiet of your setled thoughts.  
 To stop which scruple, let this briefe suffice :  
 It is no pampred glutton we present,  
 Nor aged Councillor to youthfull sinne,  
 But one, whose vertue shone above the rest,  
 A valiant Martyr and a vertuous peere ;  
 In whose true faith and loyaltie exprest  
 Vnto his soueraigne, and his countries weale,  
 We striue to pay that tribute of our Loue,  
 Your fauours merite. Let fair Truth be grac'te,  
 Since forg'de inuention former time defac'te.

"Pampred glutton" and "aged Councillor" do not describe the Sir John Oldcastle of *The Famous Victories*. But if evidence is needed to show that the *Life of Sir John Oldcastle* was written as an answer to Shakespeare's *Henry IV.* we may quote two passages from the third act and fourth scene, in which Shakespeare's Sir John Falstaff is referred to, and by name, in contemptuous terms. In III. iv. Henry V. says: "Where the diuel are all my old theeuers, that were wont to keepe this walke? Falstaffe, the villaine, is so fat, he cannot get on's horse, but me thinkes Poines and Peto should be stirring here abouts." And later in the same scene Sir John of Wrotham says of the King: "he once robde me before I fell to the trade my selfe; when that foul villainous guts, that led him to all that rogerie, was in's company there, that Falstaffe."

If, as Shakespeare assures us (2 *Henry IV.*, Epilogue), Falstaff is not Sir John Oldcastle, the martyr, is it possible to identify him with the valiant knight, Sir John Fastolfe, whose name he bears? Sir John Fastolfe is an historical character, but Shakespeare borrowed the name from the stage and not from history. In the *First Part of Henry VI.* Fastolfe is represented as a coward who fled from battle in shameful fashion (III. ii. 104-109); after being disgraced by Talbot, who plucked off his garter of knighthood, he was banished by the king (IV. i. 12-47). The difference between "Fastolfe" and "Falstaff" is merely orthographical: in the *First Part of Henry VI.* the Folios read "Falstaffe" or "Falstaff"; and in the Quartos of the *First Part of Henry IV.* "Falstaff" is spelt "Falstaffe" or "Falstafte".

In choosing the name Falstaff, Shakespeare was doubtless influenced by considerations of historical reality. All the characters who are engaged in the main action of *Henry IV.* are well-known historical persons, and therefore the fat knight, inasmuch as he is introduced into historical events, required to have a known historical name. The name Falstaff was familiar to playgoers as that of a real knight without honour or reputation.

But Shakespeare was as unfortunate in his second as he had been in his first choice of a name. For as Fuller in his *Worthies of England*, Norfolk (1662, p. 253), writes: "John Fastolfe Knight, was a native of this County. . . . He was a Ward (and that the last) to John Duke of Bedford. . . . To avouch him by many arguments valiant, is to maintain that the sun is bright, though since the *Stage* hath been over bold with his memory, making him a *Thrasonical Puff*, and emblem of *Mock-valour*."

"True it is Sir *John Oldcastle* did first bear the brunt of the one, being made the *make-sport* in all plays for a coward. . . . Now as I, am glad that Sir *John Oldcastle* is *put out*, so I am sorry that Sir *John Fastolfe* is *put in*, to relieve his memory in this base service, to be the *anvil* for every *dull wit* to strike upon. Nor is our Comedian excusable, by some alteration of his name, writing him Sir *John Falstafe*, (and making him the *property* of *pleasure*, for King *Henry* the fifth, to abuse), seeing the *vicinity* of sounds intrench on the memory of *that worthy Knight*, and few do heed the *inconsiderable difference* in spelling of their name."

And indeed Sir John Fastolfe was no more a coward than Sir John Oldcastle was a profligate. Holinshed in fact records that Fastolfe was eventually cleared of the charges that had been made against him. But Shakespeare was indifferent to historical niceties of this kind. He was content to borrow from stage tradition his conception of familiar historical characters. And it is remarkable that it is the very passage cited by some to prove that Sir John Oldcastle was definitely Shakespeare's original in *Henry IV.* (viz. 2 *Henry IV.* III. ii. 28, 29, where Falstaff is said to have been Mowbray's page), that is adduced in evidence by those who would identify Falstaff with the historical Fastolfe. For it is said, on the

authority of F. Blomefield, the historian of Norfolk, that Sir John Fastolf was bred in Sir Thomas Mowbray's household. But if there is little foundation for the statement with regard to Sir John Oldcastle, there is even less, as Dr. Aldis Wright has shown, in the case of Sir John Fastolfe.

### CHARACTERISATION

1. *The King*.—We have seen in *Richard II.* how Shakespeare leads Bolingbroke through the vicissitudes of revolt against tyranny and of exile. There also we have witnessed his triumphant return as king of England. The present play portrays the man in his maturity and at the zenith of his power. He has surmounted the early troubles of his reign; but fresh troubles are brewing in the north and once again he must harness himself to arms and battle. And he has other than political anxieties. Shakespeare shows us the deeper workings of Henry's soul, where rankles a certain remorse for his wrongs to the dead King whom he has supplanted. He sees in the wildness of his son a rod to punish his own mistreadings. His political conduct is not affected by any qualms of conscience, yet his mind is not at peace nor his heart free from self-reproach.

Henry does not wholly win our esteem. He is essentially the politician. Crooked were the ways by which he climbed the throne, and in his dealings with his unruly but powerful nobles there is revealed guile as well as strength. Henry, though a man of great force of character, is a type of the ambitious man who achieves his ends by policy. He represents the politician as conceived by Bacon—strong, virtuous, even scrupulous, so far as convention demands, but not without a taint of machiavellianism; he is essentially a man of the world. He is no sentimentalist, but a practical man of affairs, who recognises that if he would wage the battle of life successfully he must needs adapt himself to the ways of the world.

As we have said, he does not wholly win our esteem, but he does, perhaps, win our sympathy. Henry IV. is a sad figure. He has plucked the fruit of his ambition to find it turn to dust in his mouth. Our pity is deeply stirred by

his pathetic disappointment in his heir.<sup>1</sup> Prince Henry, on whom all his hopes are centred, is, he thinks, a profligate, trifling away his youth in haunts of riot and dishonour with idle, base companions. Not the least pathetic lines in Shakespeare are those in which the King envies the rebel Northumberland his son.<sup>2</sup> There is unconscious and dramatic irony in his bitter cry :—

O that it could be proved  
That some night-tripping fairy had exchanged  
In cradle-clothes our children where they lay,  
And call'd mine Percy, his Plantagenet!  
Then would I have his Harry, and he mine.

He thinks or affects to think his son guilty of disloyalty; he is his "near'st and dearest enemy". Failing to recognise the essential truth and loyalty of the Prince, he considers him capable of cowardice and treachery, even of fighting against him under Percy's pay, "to show how much he is degenerate".<sup>3</sup> The King, indeed, may not mean all he says, for, when the Prince protests his loyalty, he tells him that he shall "have charge and sovereign trust";<sup>4</sup> but his grief and disappointment are unmistakable.

2. *Prince Henry*.—It has been said that in the character of Henry V. Shakespeare has embodied the fullest expression of his ideal of manhood.<sup>5</sup> Certainly he has lavished upon the character the most loving care, tracing its development with sympathetic insight and subtle art from irresponsible youth to triumphant kingship.

It may seem at first sight difficult to reconcile the Prince Henry of tavern fame with the noble warrior of Agincourt, so difficult that one may be tempted to think that Shakespeare had not yet designed *Henry V.* when he was writing the earlier plays. On careful examination, however, it is evident that, although Shakespeare tells us much that might make us consider the Prince light and wayward, the general impression of his character, considered as a whole, is pleasing and calculated to win our esteem.

<sup>1</sup> I. i. 78-91, and III. ii.; also 2 *Henry IV.* IV. v. 60-80 and 93-138.

<sup>2</sup> I. i. 78-91.

<sup>3</sup> III. ii. 122 ff.

<sup>4</sup> *Ibid.* line 161.

<sup>5</sup> See Dowden, *Shakspeare—His Mind and Art*, pp. 209-21.



In Henry V. Shakespeare displays consummate skill in showing the growth of the nobler elements in a character which at first appears shallow, not to say worthless. The first mention of the Prince (*Richard II.* v. iii. 1-22) tells us of his ill repute, and the first reference to him in this play (i. i. 78-91) presents him in an unfavourable light. Yet as soon as we meet him in i. ii. we cannot fail to be won over to sympathy. Were this not so we should reject as mere hypocrisy the apologia that comes at the end of that scene. It may be urged that this apologia is scarcely necessary, that it is even obtrusive; hypocritical it certainly is not. Even in the rollicking scene on Gadshill and in the scene of Olympian laughter in the tavern (ii. iv.), we love Harry for his honest humour and light-hearted fooling. His conduct may be very undignified, very unseemly in a prince and an heir to the crown of England, but is to be young and merry a sin? It may be said that the Prince was guilty of worse offences than we are actually shown on the stage, even though we see him committing highway robbery, albeit in sport. Yet the stern accusations of the king<sup>1</sup> are at once explained away as the tattle of "smiling pick-thanks and base newsmongers"; and, as we have already said, it is certain that the King in the heat of his correction went beyond even his own unfavourable opinion of his son's character. It is noticeable that in the next tavern scene (iii. iii.) the Prince plays a less prominent part. Whilst Falstaff is repenting his ways or quarrelling with the Hostess, Prince Henry comes into the Boar's Head with instructions for the campaign. The Prince has not lost his relish for fun and frolic. He enters into the humours of the tavern as heartily as ever; but soon he turns to more serious matters. The time for action is at hand: Bardolph is despatched with a letter to Lord John of Lancaster; Peto is ordered to horse, "for thou and I have thirty miles to ride yet ere dinner time"; and Falstaff, for whom a charge of foot has been procured, is left in the tavern to make his peace with the hostess.

When next the Prince meets his old friend it is on the road to Shrewsbury (iv. ii.). He still has a jest for old "blown Jack"; but he has few words to waste. In v. i. the Prince

is present at a conference in his father's camp. Matters of state occupy his mind; and when Falstaff interposes an ill-timed pleasantry, he puts him down with a "Peace, chewet, peace!" Yet there is no unkindly neglect of an old acquaintance; and when they part at the end of the scene, it is with a jest and a cheery farewell. Meanwhile the Prince has shown his mettle; he has won the esteem of all, even of the enemy. With praise of Hotspur and with "a blushing cital of himself," he challenges Percy to fight single-handed with him and thus "save the blood on either side". We have forgotten his roistering and his youthful follies, gradually led as we have been to a just appreciation of his real worth. And when on the battlefield he meets the irrepressible Falstaff (v. iii.), he is incensed by Falstaff's inopportune jesting, and leaves him with a rebuke—"What, is it a time to jest and dally now?"

He distinguishes himself in the battle by deeds of surpassing valour, which are crowned by his slaying the great Percy in hand-to-hand fight (v. iv.). He is modest and generous withal; and he cannot repress a sigh when he sees, as he thinks, Falstaff, his "old acquaintance," struck down by death. But his grief will soon pass, for his life and ways are gradually changing. He can, however, admit—

O, I should have a heavy miss of thee,  
If I were much in love with vanity!

—v. iv. 105, 106.

He is rejoiced when the "dead" Falstaff, bearing the corpse of Hotspur, comes to claim the honour that was really his own. And if a lie will help his friend, he is willing to confirm Falstaff's story.

That is as far as Shakespeare carries the evolution of Henry's personality in this play; but it is impossible to appraise the Prince's character without considering the other two plays in which he appears. In the *Second Part of Henry IV.* it is noticeable that the Prince, although not so altered in character as not to appreciate still the pleasures of tavern life, is nevertheless only once brought on the stage with Falstaff before the parting scene in which he firmly but

without unkindness banishes Sir John for ever from his sight. And even in the one tavern scene<sup>1</sup> where they are together the Prince very soon is recalled to serious matters of state and declares himself

much to blame,  
So idly to profane the precious time.

—2 *Henry IV.* II. iv. 390, 391.

However, he is not yet altogether out of love with vanity, and his father is still troubled by the wildness of his ways; but when at last responsibility falls suddenly on his shoulders, we accept as a matter of course the worthy manner in which he assumes regal dignity and responsibilities. So the way is prepared for his progress in *Henry V.* to the sober, soldierly kingliness—relieved withal by occasional flashes of homely humour—which he sustains throughout the French campaign in which he gained a kingdom and a wife.

3. *Hotspur*.—Percy is the dramatic complement and set-off to the Prince. Whilst Harry Plantagenet lets the world pass, and devotes his life to barren and unworthy pleasures, apparently without ambition, Harry Hotspur is intent on winning honour and renown. Not his is the deep and subtle craft of the King or of his own father, Northumberland; his way is along the soldier's path. Brave almost to foolhardiness, his soul is single in its aim. He will not waste his time on such sentimental trifles as poetry or love. Nothing sets his teeth on edge so much as "mincing poetry";<sup>2</sup> and as for love, this is no world "to tilt with lips". He will have "bloody noses and crack'd crowns" and he will "pass them current too".<sup>3</sup> His very sleep-talk is of "all the currents of a heady fight".<sup>4</sup> Hotspur's English bluntness and matter-of-factness are an effective contrast to the poetical and superstitious Celtic temperament of the Welshman, Glendower.

As ambitious as Henry IV. himself, Hotspur lacks the King's patience and balance of mind. He will not see the difficulties and dangers that are set between him and his goal; or if he does see them he reckons not of them. If there is danger, so much the better:—

<sup>1</sup> 2 *Henry IV.* II. iv.

<sup>2</sup> III. i. 133, 134.

<sup>3</sup> II. III. 93-96.

<sup>4</sup> *Ibid.* 52-64.

Send danger from the east unto the west,  
So honour cross it from the north to south,  
And let them grapple.

—I. iii. 195-197 *post*.

For one so covetous of honour

it were an easy leap,  
To pluck bright honour from the pale-faced moon,  
Or dive into the bottom of the deep,  
Where fathom-line could never touch the ground,  
And pluck up drowned honour by the locks.

—*Ibid.* 201-205.

4. *Minor Characters*.—A striking contrast to the Prince is his brother John of Lancaster. Prince John, "this same young sober-blooded boy" who did not love Falstaff, <sup>1</sup> was as far removed from his wilder brother as was the impetuous Percy. But whereas Hotspur was passionate and heady, Lancaster seems to have inherited his father's character. He is early given responsibility, for he is old beyond his years. Whilst Harry has been wasting his youth in folly, John has been studying statecraft under his father's tuition. He will become a practical man of affairs who will avoid excesses of all sorts, and will rest content in a mediocre, negative virtue.

Crafty and cunning in a base sense are Northumberland and Worcester. Northumberland malingers at home while his son is rushing to almost certain defeat, if not destruction. And Worcester can, for merely selfish ends, pervert the message which has been entrusted to him, and so plunge his country into civil strife and bloodshed.

5. *Falstaff*.—Lastly, there remains for consideration the character of Falstaff, one of the subtlest of all Shakespeare's creations. It does not suffice to study the character as depicted in this play only. Falstaff appears again in the *Second Part of Henry IV.* and in the *Merry Wives of Windsor*; the latter play, however, may be neglected, for the Falstaff of that play is not a true re-embodiment of the old knight. Devoid of wit or humour, he is there haled about like any "head-lugged bear," to make sport for the vulgar court which is said to have commanded his resurrection.

The chief point of contention with regard to Falstaff's character concerns his personal courage. It would be impossible to traverse the whole of this well-threshed subject. Falstaff has been warmly defended against the charge of cowardice by his eighteenth century champion, Maurice Morgann.<sup>1</sup> Morgann collects with the utmost care every scrap of available evidence in the two parts of *Henry IV.*, weighing impartially the evidence for and against Falstaff; and, with subtle argument and ingenious reasoning, he contends that Falstaff is not a coward. If, however, he is not cowardly, his behaviour is often disgraceful. What, according to ordinary standards, could be more indecent than his treatment of Percy's corpse, or more inglorious than his feigning death when the Douglas confronts him, or more unknighly than his famous soliloquy on "that word honour"?

To do justice to the character of Falstaff one must conceive of him as a good-humoured cynic, "a kind of military free-thinker." He belongs to the world of comedy in which there are no moral laws, or in which they may be in abeyance for the nonce.

It is interesting to note the stress laid by Shakespeare in this play on various conceptions of honour. There is the mocking attitude of Falstaff, who dismisses honour as useless alike to the living and to the dead. There is Hotspur, on the other hand, who pursues honour with a rash fury that regards no consequences. In the Prince, Shakespeare embodies a nobler and saner ideal of honour. Not to fly madly in the face of circumstance; but with never-failing kindness and humour, without too conscious a seeking after reputation, to act courageously when the call of duty comes: such is the conception of honour presented in the person of Prince Henry.

Falstaff wins our affection, if not our regard: he charms us, he carries us away, even despite ourselves, by the very enormity of his humour, his nimble wit and imperturbable good nature. Even in the scene at Gadshill and its sequel in the tavern,<sup>2</sup> we are so bewitched that it is impossible to feel dislike or resentment. Yet towards the end of the play

<sup>1</sup> M. Morgann, *Essay on the Dramatic Character of Sir John Falstaff, 1777*. See W. A. Gill's (fourth) ed., 1912.

<sup>2</sup> *1 Henry IV.* II. iv.

Falstaff's jesting seems to us, as it did to Prince Henry, to be like the crackling of thorns under a pot. He shows a complete lack of honour and self-respect by his words and actions on the battle-field. It is doubtful, perhaps, whether we are to believe his own account of his leading his hundred and fifty ragamuffins to their death;<sup>1</sup> but he was sufficiently unscrupulous to have done so had it suited his pocket or his whim.

The key to Falstaff's outlook on life is his keen sense of humour. We can understand his counterfeiting death at the Battle of Shrewsbury if we realise that to him his performance was eminently sensible and immensely humorous in the acting. "Falstaff falls," says Morgann, "Douglas is cheated, and the world laughs. But does he fall like a coward? No, like a buffoon only." Here, as in every other instance in which Falstaff is the object of laughter, he is but achieving his purpose. He has neither modesty nor self-respect. All his boasting, so utterly absurd, and never intended to be believed, is but to evoke laughter. He never makes himself ridiculous to any but his friends; he never tells his gross, palpable lies but to his acquaintances, who, he knows, will not for one moment believe them. He seems to love putting himself into a difficult pass for the very joy of extricating himself by the dexterity of his wit. Even in the famous tavern scene (II. iv.) we do not think of Falstaff as a coward; we laugh at and love him for his portly presence and unblushing effrontery. When he bursts into the tavern, tingling with the expectancy of a trial of wit, which he will need to ply so skilfully after his flight at Gadshill, he breaks out with, "A plague of all cowards! Give me a cup of sack, rogue. Is there no virtue extant?" As Morgann joyfully exclaims, "We are at once in possession of the whole man, and are ready to hug him, guts, lies and all, as an inexhaustible fund of pleasantry and humour."

Though we may be repelled by Falstaff's villainy, it is impossible not to enjoy the sallies of his inventive wit. It is, perhaps, as Morgann points out, because this character—made up "wholly of incongruities;—a man at once young and old, enterprising and fat, a dupe and a wit, harmless and wicked, weak in principle and resolute by constitution, cowardly in

<sup>1</sup> Henry IV. v. iii. 36-38.

appearance and brave in reality; a knave without malice, a liar without deceit; and a knight, a gentleman, and a soldier, without either dignity, decency, or honour"—appeals to our minds and hearts in this way that we cannot receive any impression but a sympathetic one. Vice is there, but "vice, divested of disgust and terror, is . . . in its own nature ridiculous." So instead of condemning the old rogue for his villainy, we relish hugely his exuberant humour and resourceful wit. Truly he says of himself: "The brain of this foolish-compounded clay, man, is not able to invent any thing that tends to laughter, more than I invent or is invented on me: I am not only witty in myself, but the cause that wit is in other men."<sup>1</sup>

#### DURATION OF ACTION

According to Mr. P. A. Daniel, who published his time analysis of *1 Henry IV.* in the *Transactions of the New Shakespeare Society*, 1877-79, the play covers ten "historic" days with three *extra* Falstaffian days, and intervals. The total dramatic time is three months at most:—

- Day 1.* Act I. i. London. News of the battle of Holmedon, etc. *Interval*: a week (?). Hotspur comes to Court.
- [*Day 1a.* Act I. ii. London. Falstaff, Prince Hal, etc. The robbery at Gadshill planned.]
- Day 2.* Act I. iii. Rebellion of the Percys planned. *Interval*: some three or four weeks.
- Day 3.* Act II. iii. Hotspur resolves to join the confederates at Bangor. *Interval*: a week. Hotspur and Worcester reach Bangor.
- [*Days 2a, 3a.* Act II. i. ii. iv.; Act II. iv.; (Act III. ii.).]
- Day 4.* Act III. i. Bangor. *Interval*: about a fortnight.
- Day 5.* Act III. ii. Prince Hal and his father. *Day 5* is also a continuation of *Day 3a*. *Interval*: a day.
- Day 6.* Act III. iii. Prince Hal informs Falstaff of his appointment to a charge of foot for the wars. *Interval*: a week.
- Day 7.* Act IV. i. Rebel camp near Shrewsbury. *Interval*: a few days.

<sup>1</sup> *2 Henry IV.* 1. ii. 7-12.

*Day 8.* Act. iv. ii. Near Coventry.

*Day 9.* Act iv. iii. The rebel camp. Act iv. iv. York.

*Day 10.* Act v. i. to v. The Battle of Shrewsbury.

The historic period covered begins with the defeat of Mortimer by Glendower, June 22, 1402, and ends with the Battle of Shrewsbury, July 21, 1403.

PASSAGES FROM HOLINSHED'S *CHRONICLES* ON WHICH SHAKESPEARE BASED THE HISTORICAL FRAMEWORK OF THE *FIRST PART OF HENRY IV.* :—

(I) *The Percys' Rebellion.*

"Owen Glendouer, according to his accustomed manner, robbing and spoiling within the English borders, caused all the forces of the shire of Hereford to assemble together against them, vnder the conduct of Edmund Mortimer earle of March. But coming to trie the matter by battell, whether by treason or otherwise, so it fortunied, that the English power was discomfited, the earle taken prisoner, and aboue a thousand of his people slaine in the place. The shamefull villanie vsed by the Welshwomen towards the dead carcasses, was such, as honest eares would be ashamed to heare, and continent toongs to speake thereof. The dead bodies might not be buried, without great summes of monie giuen for libertie to conueie them awaie.

"The king was not hastie to purchase the deliuerance of the earle March, bicause his title to the crowne was well inough knowen, and therefore suffered him to remaine in miserable prison, wishing both the said earle, and all other of his linage out of this life, with God and his saints in heauen, so they had beene out of the waie, for then all had beene well inough as he thought. . . . About mid of August, the king to chastise the presumptuous attempts of the Welshmen, went with a great power of men into Wales, to pursue the capteine of the Welsh rebell Owen Glendouer, but in effect he lost his labor; for Owen conueied himselfe out of the waie, into his known lurking places, and (as was thought) through art magike, he caused such foule weather of winds, tempest, raine, snow, and haile to be raised, for the annoiance of the kings armie, that the like had not beene heard of; in such sort, that the king was constreined to returne home, hauing caused his people yet to spoile and burne first a great



part of the countrie. . . . The Scots vnder the leding of Patrike Hepborne, of the Hales the yoonger, entring into England, was ouerthrowen at Nesbit, in the marches, as in the Scottish chronicle ye may find more at large. This battell was fought the two and twentieth of Iune, in this yeare of our Lord 1402.

"Archembald earle Dowglas sore displeased in his mind for this ouerthrow, procured a commission to inuade England, and that to his cost, as ye may likewise read in the Scottish histories. For at a place called Homildon, they were so fiercelie assailed by the Englishmen, vnder the leading of the lord Persie, surnamed Henrie Hotspur, and George earle of March, that with violence of the English shot they were quite vanquished and put to flight, on the Rood daie in haruest, with a great slaughter made by the Englishmen. We know that the Scottish writers note this battell to haue chanced in the yeare 1403. But we following Tho. Walsingham in this place, and other English writers, for the accompt of times, haue thought good to place it in this yeare 1402, as in the same writers we find it. There were slaine of men of estimation, sir Iohn Swinton, sir Adam Gordon, sir Iohn Leuiston, sir Alexander Ramsie of Dalehousie, and three and twentie knights, besides ten thousand of the commons: and of prisoners among other were these, Mordacke earle of Fife, son to the gouernour Archembald earle Dowglas, which in the fight lost one of his eies, Thomas erle of Murrey, Robert earle of Angus, and (as some writers haue) the earles of Atholl & Menteith, with foue hundred other of meaner degrees.

"... Edmund Mortimer earle of March, prisoner with Owen Glendouer, whether for irkesomnesse of cruell captiuitie, or feare of death, or for what other cause, it is vncerteine, agreed to take part with Owen, against the king of England, and tooke to wife the daughter of the said Owen.

"Strange wonders happened (as men reported) at the natiuitie of this man, for the same night he was borne, all his fathers horsses in the stable were found to stand in bloud vp to the bellies. . . .

"Henrie earle of Northumberland, with his brother Thomas earle of Worcester, and his sonne the lord Henrie Persie, surnamed Hotspur, which were to king Henrie in the beginning of his reigne, both faithfull freends, and earnest aiders, began now to enuie his wealth and felicitie; and especially they were greeued, because the king demanded of the earle and

his sonne such Scottish prisoners as were taken at Homeldon and Nesbit: for of all the captiues which were taken in the conflicts foughten in those two places, there was deliuered to the kings possession onelie Mordake earle of Fife, the duke of Albanies sonne, though the king did diuers and sundrie times require deliuerance of the residue, and that with great threatnings: wherewith the Persies being sore offended, for that they claimed them as their owne proper prisoners, and their peculiar preies, by the counsell of the lord Thomas Persie earle of Worcester, whose studie was euer (as some write) to procure malice, and set things in a broile, came to the king vnto Windsore (vpon a purpose to prooue him) and there required of him, that either by ransome or otherwise, he would cause to be deliuered out of prison Edmund Mortimer earle of March, their cousine germane, ~~whome~~ (as they reported) Owen Glendouer kept in filthie prison, shakled with irons, onelie for that he tooke his part, and was to him faithfull and true.

"The king began not a little to muse at this request, and not without cause: for in deed it touched him somewhat neere, sith this Edmund was sonne to Roger earle of March, sonne to the ladie Philip, daughter of Lionell duke of Clarence, the third sonne of king Edward the third; which Edmund at king Richards going into Ireland, was proclaimed heire apparant to the crowne and realme, whose aunt called Elianor, the lord Henrie Persie had married; and therefore king Henrie could not well heare, that anie man should be earnest about the aduancement of that linage. The king when he had studied on the matter, made answer, that the earle of March was not taken prisoner for his cause, nor in his seruice, but willinglie suffered himselfe to be taken, bicause he would not withstand the attempts of Owen Glendouer, and his complices, and therefore he would neither ransome him, nor releue him.

"The Persies with this answer and fraudulent excuse were not a little fumed, insomuch that Henrie Hotspur said openlie: Behold, the heire of the relme is robbed of his right, and yet the robber with his owne will not redeeme him. So in this furie the Persies departed, minding nothing more than to depose king Henrie from the high type of his roialtie, and to place in his seat their cousine Edmund earle of March, whom they did not onlie deliuer out of captiuitie, but also (to the high displeasure of king Henrie) entered in league with the foresaid Owen Glendouer. Heerewith, they by their

deputies in the house of the archdeacon of Bangor, diuided the realme amongst them, causing a tripartite indenture to be made and sealed with their seales, by the couenants whereof, all England from Seuerne and Trent, south and eastward, was assigned to the earle of March: all Wales, & the lands beyond Seuerne westward, were appointed to Owen Glendouer: and all the remnant from Trent northward, to the lord Persie.

"This was doone (as some haue said) through a foolish credit giuen to a vaine prophesie, as though king Henrie was the moldwarpe, cursed of Gods owne mouth, and they three were the dragon, the lion, and the wolfe, which should diuide this realme betweene them. Such is the deuiation (saith Hall) and not diuination of those blind and fantastically dreamers of the Welsh prophesiers. King Henrie not knowing of this new confederacie, and nothing lesse minding than that which after happened, gathered a great armie to go againe into Wales, whereof the earle of Northumberland and his sonne were aduertised by the earle of Worcester, and with all diligence raised all the power they could make, and sent to the Scots which before were taken prisoners at Homeldon, for aid of men, promising to the earle of Dowglas the towne of Berwike, and a part of Northumberland, and to other Scottish lords, great lordships and seigniories, if they obtained the upper hand. The Scots in hope of gaine, and desirous to be reuenged of their old greefes, came to the earle with a great companie well appointed.

"The Persies to make their part seeme good, deuised certaine articles, by the aduise of Richard Scroope, archbishop of Yorke, brother to the lord Scroope, whome king Henrie had caused to be beheaded at Bristow. These articles being shewed to diuerse noblemen, and other states of the realme, moued them to fauour their purpose, in so much that manie of them did not onelie promise to the Persies aid and succour by words, but also by their writings and seales confirmed the same. Howbeit when the matter came to triall, the most part of the confederates abandoned them, and at the daie of the conflict left them alone. Thus after that the conspirators had discovered themselues, the lord Henrie Persie desirous to proceed in the enterprise, vpon trust to be assisted by Owen Glendouer, the earle of March, & other, assembled an armie of men of armes and archers foorth of Cheshire and Wales. Incontinentlie his vnkle Thomas Persie earle of Worcester, that had

the gouvernement of the prince of Wales, who as then laiê at London in secret manner, conueied himselfe out of the princes house, and comming to Stafford (where he met his nephue) they increased their power by all waies and meanes they could deuise. The earle of Northumberland himselfe was not with them, but being sicke, had promised vpon his amedement to repaire vnto them (as some write) with all conuenient speed.

"These noble men, to make their conspiracie to seeme excusable, besides the articles aboue mentioned, sent letters abroad, wherein was contained, that their gathering of an armie tended to none other end, but onlie for the safegard of their owne persons, and to put some better gouernment in the commonwealth. For whereas taxes and tallages were daillie leuied, vnder pretense to be imploied in defense of the realme, the same were vainlie wasted, and vnprofitable consumed: and where through the slanderous reports of their enimies, the king had taken a greuous displeasure with them, they durst not appeare personallie in the kings presence, vntill the prelats and barons of the realme had obtained of the king licence for them to come and purge themselues before him, by lawfull triall of their peeres, whose iudgement (as they pretended) they would in no wise refuse. Manie that saw and heard these letters, did commend their diligence, and highlie praised their assured fidelitie and trustinesse towards the commonwealth.

"But the king vnderstanding their cloaked drift, deuised (by what meanes he might) to quiet and appease the commons, and deface their contriued forgeries; and therefore he wrote an answer to their libels, that he maruelled much, sith the earle of Northumberland, and the lord Henrie Persie his sonne, had receiued the most part of the summes of monie granted to him by the cleargie and communalitie, for defense of the marches, as he could euidentlie prooue, what should mouue them to complaine and raise such manifest slanders. And whereas he vnderstood, that the earles of Northumberland and Worcester, and the lord Persie had by their letters signified to their freends abroad, that by reason of the slanderous reports of their enimies, they durst not appeare in his presence, without the mediation of the prelats and nobles of the realme, so as they required pledges, whereby they might safelie come afore him, to declare and alledge what they had to saie in prooffe of their innocencie, he protested by letters sent forth vnder

his seale, that they might safelie come and go, without all danger, or anie manner of indamage to be offered to their persons.

"But this could not satisfie those men, but that resolved to go forwards with their enterprise, they marched towards Shrewesburie, vpon hope to be aided (as men thought) by Owen Glendouer, and his Welshmen, publishing abroad throughout the countries on each side, that king Richard was aliue, whome if they wished to see, they willed them to repaire in armour vnto the castell of Chester, where (without all doubt) he was at that present, and redie to come forward. This tale being raised, though it were most vntrue, yet it bred variable motions in mens ininds, causing them to wauer, so as they knew not to which part they should sticke; and verelie, diuers were well affected towards king Richard, speciallie such as had tasted of his princelie bountifulnes, of which there was no small number. And to speake a truth, no maruell it was, if manie enuied the prosperous state of king Henrie, sith it was euident inough to the world, that he had with wrong vsurped the crowne, and not onelie violentlie deposed king Richard, but also cruellie procured his death; for the which vndoubtedlie, both he and his posteritie tasted such troubles, as put them still in danger of their states, till their direct succeeding line was quite rooted out by the contrarie faction, as in Henrie the sixt and Edward the fourth it may appeare.

"But now to return where we left. King Henrie aduertised of the proceedings of the Persies, foorthwith gathered about him such power as he might make, and being earnestlie called vpon by the Scot, the earle of March, to make hast and giue battell to his enimies, before their power by delaieng of time should still too much increase, he passed forward with such speed, that he was in sight of his enimies, lieng in campe neere to Shrewesburie, before they were in doubt of anie such thing, for the Persies thought that he would have staied at Burton vpon Trent, till his counsell had come thither to him to giue their aduise what he were best to doo. But herein the enimie was deceived of his expectation, sith the king had great regard of expedition, and making speed for the safetie of his owne person, wherevnto the earle of March incited him, considering that in delaie is danger, & losse in lingering, as the poet in the like case saith:

*Tolle moras, nocuit semper differre paratis,  
Dum trepidant nullo firmatæ robore partes.*

“By reason of the kings sudden cōming in this sort, they staied from assaulting the towne of Shrewesburie, which enterprise they were readie at that instant to haue taken in hand, and forthwith the lord Persie (as a capteine of high courage) began to exhort the capteines and souldiers to prepare themselves to battell, sith the matter was growen to that point, that by no meanes it could be auoided, so that (said he) this daie shall either bring vs all to aduancement & honor, or else if it shall chance vs to be ouercome, shall deliuer vs from the kings spitefull malice and cruell disdaine: for plaieng the men (as we ought to doo) better it is to die in battell for the commonwealths cause, than through cowardlike feare to prolong life, which after shall be taken from vs, by sentence of the enemie.

“Herevpon, the whole armie being in number about fourteene thousand chosen men, promised to stand with him so long as life lasted. There were with the Persies as chieftaines of this armie, the earle of Dowglas a Scottish man, the baron of Kinderton, sir Hugh Browne, and sir Richard Vernon knights, with diuerse other stout and right valiant capteins. Now when the two armies were incamped, the one against the other, the earle of Worcester and the lord Persie with their complices sent the articles (whereof I spake before) by Thomas Caiton, and Thomas Saluain esquiers to king Henrie, vnder their hands and seales, which articles in effect charged him with manifest periurie, in that (contrarie to his oth receiued vpon the euangelists at Doncaster, when he first entred the realme after his exile) he had taken vpon him the crowne and roiall dignitie, imprisoned king Richard, caused him to resigne his title, and finallie to be murdered. Diuerse other matters they laid to his charge, as leuieng of taxes and tallages, contrarie to his promise, infringing of lawes & customes of the realme, and suffering the earle of March to remaine in prison, without traouelling to haue him deliuered. All which things they as procurors & protectors of the common-wealth, tooke vpon them to prooue against him, as they protested vnto the whole world.

“King Henrie after he had read their articles, with the defiance which they annexed to the same, answered the esquiers, that he was readie with dint of sword and fierce battell to prooue their quarrell false, and nothing else than a forged matter, not doubting, but that God would aid and assist him in his righteous cause, against the disloiall and false forsworne

traitors. The next daie in the morning earlie, being the euen of Marie Magdalene, they set their battells in order on both sides, and now whilst the warriors looked when the token of battell should be giuen, the abbat of Shrewesburie, and one of the clearks of the priuie seale, were sent from the king vnto the Persies, to offer them pardon, if they would come to any reasonable agreement. By their persuasions, the lord Henrie Persie began to giue eare vnto the kings offers, & so sent with them his vncke the earle of Worcester, to declare vnto the king the causes of those troubles, and to require some effectuell reformation in the same.

"It was reported for a truth, that now when the king had condescended vnto all that was resonable at his hands to be required, and seemed to humble himselfe more than was meet for his estate, the earle of Worcester (vpon his returne to his nephue) made relation cleane contrarie to that the king had said, in such sort that he set his nephues hart more in displeasure towards the king, than euer it was before, driuing him by that meanes to fight whether he would or not: then suddenlie blew the trumpets, the kings part crieng S. George vpon them, the aduersaries cried Esperance Persie, and so the two armies furiouslie ioined. The archers on both sides shot for the best game, laieng on such load with arrowes, that manie died, and were driuen downe that neuer rose againe.

"The Scots (as some write) which had the fore ward on the Persies side, intending to be reuenged of their old displeasures doone to them by the English nation, set so fiercelie on the kings fore ward, led by the earle of Stafford, that they made the same draw backe, and had almost broken their aduersaries arraie. The Welshmen also which before had laine lurking in the woods, mounteines, and marishes, hearing of this battell toward, came to the aid of the Persies, and refreshed the wearied people with new succours. The king perceiuing that his men were thus put to distresse, what with the violent impression of the Scots, and the tempestuous stormes of arrowes, that his aduersaries discharged freely against him and his people, it was no need to will him to stirre: for suddenlie with his fresh battell, he approached and relieued his men; so that the battell began more fierce than before. Here the lord Henrie Persie, and the earle Dowglas, a right stout and hardie capteine, not regarding the shot of the kings battell, nor the close order of the ranks, pressing forward together bent their whole forces towards the kings person, comming vpon him

with speares and swords so fiercelie, that the earle of March the Scot, perceiuing their purpose, withdrew the king from that side of the field (as some write) for his great benefit and safegard (as it appeared) for they gaue such a violent onset vpon them that stood about the kings standard, that slaieing his standard-bearer sir Walter Blunt, and ouerthrowing the standard, they made slaughter of all those that stood about it, as the earle of Stafford, that daie made by the king constable of the realme, and diuerse other.

"The prince that daie holpe his father like a lustie yong gentleman: for although he was hurt in the face with an arrow, so that diuerse noble men that were about him, would haue conueied him foorth of the field, yet he would not suffer them so to doo, least his departure from amongst his men might happilie haue striken some feare into their harts: and so without regard of his hurt, he continued with his men, & neuer ceassed, either to fight where the battell was most hot, or to encourage his men where it seemed most need. This battell lasted three long houres, with indifferent fortune on both parts, till at length, the king crieng saint George victorie, brake the arraie of his enimies, and aduentured so farre, that (as some write) the earle Dowglas strake him downe, & at that instant slue Sir Walter Blunt, and three other, apparelled in the kings sute and clothing, saieng: I maruell to see so many kings thus suddenlie arise one in the necke of an other. The king in deed was raised, & did that daie manie a noble feat of armes, for as it is written, he slue that daie with his owne hands six and thirtie persons of his enimies. The other on his part encouraged by his doings, fought valiantlie, and slue the lord Persie, called sir Henrie Hotspurre. To conclude, the kings enimies were vanquished, and put to flight, in which flight, the earle of Dowglas, for hast, falling from the crag of an hie mounteine, brake one of his cullions, and was taken, and for his valiantnesse, of the king frankelie and freeleie deliuered.

"There was also taken the earle of Worcester, the procuror and setter foorth of all this mischeefe, sir Richard Vernon, and the baron of Kinderton, with diuerse other. There were slaine vpon the kings part, beside the earle of Stafford, to the number of ten knights, sir Hugh Shorlie, sir Iohn Clifton, sir Iohn Cokaine, sir Nicholas Gausell, sir Walter Blunt, sir Iohn Caluerleie, Sir Iohn Massie of Podington, sir Hugh Mortimer, and sir Robert Gausell, all the which receiued the same



morning the order of knighthood: sir Thomas Wendesleie was wounded to death, and so passed out of this life shortly after. There died in all vpon the kings side sixteene hundred, and foure thousand were greuouslie wounded. On the contrarie side were slaine, besides the lord Persie, the most part of the knights and esquiers of the countie of Chester, to the number of two hundred, besides yeomen and footmen, in all there died of those that fought on the Persies side, about fife thousand. This battell was fought on Marie Magdalene euen, being saturdaye. Vpon the mondaie folowing, the earle of Worcester, the baron of Kinderton, and sir Richard Vernon knights, were condemned and beheaded. The earles head was sent to London, there to be set on the bridge.

"The earle of Northumberland was now marching forward with great power, which he had got thither, either to aid his sonne and brother (as was thought) or at the least towards the king, to procure a peace: but the earle of Westmerland, and sir Robert Waterton knight, had got an armie on foot, and meant to meet him. The earle of Northumberland, taking neither of them to be his freend, turned suddenlie back, and withdrew himselfe into Warkewoorth castell. The king hauing set a staie in things about Shrewesburie, went straight to Yorke, from whence he wrote to the earle of Northumberland, willing him to dismisse his companies that he had with him, and to come vnto him in peaceable wise. The earle vpon receipt of the kings letters came vnto him the morow after saint Laurence daie, hauing but a few of his seruants to attend him, and so excused himselfe, that the king (bicause the earle had Berwike in his possession, and further, had his castels of Alnewike, Warkewoorth, and other, fortified with Scots) dissembled the matter, gaue him faire words, and suffered him (as saith Hall) to depart home, although by other it should seeme, that he was committed for a time to safe custodie.

"The king returning foorth of Yorkeshire, determined to go into Northwales, to chastise the presumptuous dooings of the vnruilie Welshmen, who (after his comming from Shrewesburie, and the marches there) had doone much harme to the English subiects. But now where the king wanted monie to furnish that enterprise, and to wage his souldiers, there were some that counselled him to be bold with the bishops, and supplie his want with their surplusage."

(II) *The Interview between Prince Henry and the King.*

"Whilest these things were a dooing in France, the lord Henrie prince of Wales, eldest sonne to king Henrie, got knowledge that certeine of his fathers seruants were busie to giue informations against him whereby discord might arise betwixt him and his father: for they put into the kings head, not onelie what euill rule (according to the course of youth) the prince kept to the offense of manie: but also what great resort of people came to his house, so that the court was nothing furnished with such a traine as dailie followed the prince. These tales brought no small suspicion into the kings head, least his sonne would presume to vsurpe the crōwe, he being yet aliue, through which suspicious gelousie, it was perceiued that he fauoured not his sonne, as in times past he had doone.

"The Prince sore offended with such persons, as by slanderous reports, sought not onelie to spot his good name abroad in the realme, but to sowe discord also betwixt him and his father, wrote his letters into euerie part of the realme, to reprocue all such slanderous deuises of those that sought his discredit. And to cleare himselfe the better, that the world might vnderstand what wrong he had to be slandered in such wise: about the feast of Peter and Paule, to wit, the nine and twentieth daie of Iune, he came to the court with such a number of noble men and other his freends that wished him well, as the like traine had beene sildome seene repairing to the court at any one time in those daies. He was appparelled in a gowne of blew satten, full of small oilet holes, at euerie hole the needle hanging by a silke thred with which it was sewed. About his arme he ware an hounds collar set full of SS of gold, apd the tirets likewise being of the same metall.

"The court was then at Westminster, where he being entred into the hall, not one of his companie durst once aduance himselfe further than the fire in the same hall, notwithstanding they were earnestlie requested by the lords to come higher: but they regarding what they had in commandement of the prince, would not presume to doo in any thing contrarie there vnto. He himselfe onelie accompanied with those of the kings house, was streight admitted to the presence of the king his father, who bring at that time greeuōuslie diseased, yet caused himselfe in his chaire to be borne into his priue chamber, where in the presence of three or foure per-

sons, in whome he had most confidence, he commanded the prince to shew what he had to saie concerning the cause of his comming.

"The prince kneeling downe before his father said: Most redoubted and souereigne lord and father, I am at this time come to your presence as your liege man, and as your naturall sonne, in all things to be at your commandement. And where I vnderstand you haue in suspicion my demeanour against your grace, you know verie well, that if I knew any man within this realme, of whome you should stand in feare, my dutie were to punish that person, thereby to remooue that greefe from your heart. Then how much more ought I to suffer death, to ease your grace of that greefe which you haue of me, being your naturall sonne and liege man: and to that end I haue this daie made my selfe readie by confession and receiuing of the sacrament. And therefore I beseech you most redoubted lord and deare father, for the honour of God, to ease your heart of all such suspicion as you haue of me, and to dispatch me heere before your knees, with this same dagger, [and withall he deliuered vnto the king his dagger, in all humble reuerence; adding further, that his life was not so deare to him, that he wished to liue one daie with his displeasure] and therefore in thus ridding me out of life, and your selfe from all suspicion, here in presence of these lords, and before God at the daie of the generall iudgement, I faithfullie protest clearlie to forgiue you.

"The king moued herewith, cast from him the dagger, and imbracing the prince kissed him, and with shedding teares confessed, that in deed he had him partlie in suspicion, though now (as he perceiued) not with iust cause, and therefore from thencefoorth no misreport should cause him to haue him in mistrust, and this he promised of his honour. So by his great wisdom was the wrongfull suspicion which his father had conceiued against him remooued, and he restored to his fauour. And further, where he could not but greeuouslylie complaine of them that had slandered him so greatlie, to the defacing not onelie of his honor, but also putting him in danger of his life, he humbly besought the king that they might answer their vniust accusation; and in case they were found to haue forged such matters vpon a malicious purpose, that then they might suffer some punishment for their faults, though not to the full of that they had deserued. The king seeming to grant his resonable desire, yet told him that he must tarrie a

parlement, that such offenders might be punished by iudgement of their peeres: and so for that time he was dismissed, with great loue and signes of fatherlie affection.

"Thus were the father and the sonne reconciled, betwixt whom the said pickthanks had sowne diuision, insomuch that the sonne vpon a vehement conceit of vnkindnesse sproong in the father, was in the waie to be worne out of fauour. Which was the more likelie to come to passe, by their informations that priuillie charged him with riot and other vnciuill demeanor vnseemelie for a prince. Indeed he was youthfullie giuen, growne to audacitie, and had chosen him companions agreeable to his age; with whome he spent the time in such recreations, exercises, and delights as he fansied. But yet (it should seeme by the report of some writers) that his behaiour was not offensiuie or at least tending to the damage of anie bodie; sith he had a care to auoid dooing of wrong, and to tedder his affections within the tract of vertue, whereby he opened vnto himselfe a redie passage of good liking among the prudent sort, and was beloued of such as could discerne his disposition, which was in no degree so excessiue, as that he deserued in such vehement maner to be suspected. In whose dispraise I find little, but to his praise verie much, parcell whereof I will deliuer by the waie as a meteyard whereby the residue may be measured. The late poet that versified the warres of the valorous Englishmen, speaking of the issue of Henrie the fourth saith of this prince (among other things) as followeth:—

—procero qui natu maximus hæres  
Corpore, progressus cum pubertatis ad annos  
Esset, res gessit multas iuueniliter audax,  
Asciscens comites quos par sibi iunxerat ætas,  
Nil tamen iniuste commisit, nil tamen vnquam  
Extra virtutis normam, sapientibus æque  
Ac aliis charus."

PASSAGES FROM *THE FAMOUS VICTORIES OF HENRY THE FIFTH* UTILISED FOR THE *FIRST PART OF HENRY IV.*

(I) *Highway-Robbery Scene.*

*Enter the yoong Prince, Ned, and Tom.*

*Henry V.* Come away Ned and Tom.

*Both.* Here my Lord.

*Hen. V.* Come away my Lads :

Tell me sirs, how much gold haue you got ?

*Ned.* Faith my Lord, I haue got fife hundred pound.

*Hen. V.* But tell me Tom, how much hast thou got ?

*Tom.* Faith my Lord, some foure hundred pound.

*Hen. V.* Foure hundred pounds, brauely spoken Lads

But tell me sirs, thinke you not that it was a vil-  
lainous part of me to rob my fathers Receiuers ?

*Ned.* Why no my Lord, it was but a trick of youth.

*Hen. V.* Faith Ned, thou sayest true.

But tell me sirs, whereabouts are we ?

*Tom.* My Lord, we are now about a mile off London.

*Hen. V.* But sirs, I maruell that Sir Iohn Old-Castle  
Comes not away : Sounds see where he comes.

*Enters IOCKEY.*

How now Iockey, what newes with thee ?

*Iockey.* Faith my Lord, such newes as passeth,

For the Towne of Detfort is risen,

With hue and crie after your man,

Which parted from vs the last night,

And has set vpōn, and hath robd a poore Carrier.

*Hen. V.* Sownes, the vilaine that was wont to spie  
Out our booties.

*Iock.* I my Lord, euen the very same.

*Hen. V.* Now base minded rascal to rob a poore carrier,  
Wel it skills not, ile saue the base vilaines life :  
I, I may : but tel me Iockey, wherabout be the  
Receiuers ?

*Iock.* Faith my Lord, they are hard by,

But the best is, we are a horse backe and they be a  
foote,

So we may escape them.

*Hen. V.* Wel, I the vilaines come, let me alone with  
them.

But tel me Iockey, how much gots thou from the  
knaues ?

For I am sure I got something, for one of the  
vilaines

So belamd me about the shoulders,

As I shal feele it this moneth.

*Iock.* Faith my Lord, I haue got a hundred pound.

*Hen. V.* A hundred pound, now brauely spoken Iockey :  
But come sirs, laie al your money before me,  
Now by heauen here is a braue shewe :  
But as I am true Gentleman, I will haue the halfe  
Of this spent to night, but sirs take vp your bags,  
Here comes the Receiuers, let me alone.

*Enters two Receiuers.*

*One.* Alas good fellow, what shal we do ?  
I dare neuer go home to the Court, for I shall be  
hangd.  
But looke, here is the yong Prince, what shaf we  
doo ?

*Hen. V.* How now you vilaines, what are you ?

*One. Recei.* Speake you to him.

*Other.* No I pray, speake you to him.

*Hen. V.* Why how now you rascals, why speak you not ?

*One.* Forsooth we be. Pray speake you to him.

*Hen. V.* Sowns, vilains speak, or ile cut off your heads.

*Other.* Forsooth he can tel the tale better then I.

*One.* Forsooth we be your fathers Receiuers.

*Hen. V.* Are you my fathers Receiuers ?

Then I hope ye haue brought me some money.

*One.* Money, Alas sir we be robd.

*Hen. V.* Robd, how many were there of them ?

*One.* Marry sir, there were foure of them :

And one of them had sir Iohn Old-Castles bay  
Hobbie,

And your blacke Nag.

*Hen. V.* Gogs wounds how like you this Iockey ?

Blood you vilaines : my father robd of his money  
abroad,

And we robd in our stables.

But tell me, how many were of them ?

*One Recei.* If it please you, there were foure of them.

And there was one about the bignesse of you :

But I am sure I so belambd him about the shoulders,  
That he wil feele it this month.

*Hen. V.* Gogs wounds you lamd them faierly,

So that they haue carried away your money.

But come sirs, what shall we do with the vilaines ?

*Both Recei.* I beseech your grace, be good to vs.

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*Ned.* I pray you my Lord forgiue them this once.  
 Well stand vp and get you gone,  
 And looke that you speake not a word of it,  
 For if there be, sownes ile hang you and all your  
 kin.

[*Exit Purseuant.*]

*Hen. V.* Now sirs, how like you this?  
 Was not this brauely done?  
 For now the vilaines dare not speake a word of it,  
 I haue so feared them with words.  
 Now whither shall we goe?

*All.* Why my Lord, you know our old hostes  
 At Feuersham.

*Hen. V.* Our hostes at Feuersham, blood what shal we  
 do there?

We haue a thousand pound about vs,  
 And we shall go to a pettie Ale-house.  
 No, no: you know the olde Tauerne in Eastcheape,  
 There is good wine: besides, there is a pretie  
 wench

That can talke well, for I delight as much in their  
 toongs,

As any part about them.

*All.* We are readie to waite vpon your grace.

*Hen. V.* Gogs wounds wait, we will go altogether,  
 We are all fellowes, I tell you sirs, and the King  
 My father were dead, we would be all Kings,  
 Therefore come away.

*Ned.* Gogs wounds, brauely spoken Harry.

(II) *Prince Henry Strikes the Chief Justice.*

*Enter Lord chiefe Iustice, Clarke of the Office, Tayler, Iohn  
 Cobler, Dericke, and the Theefe.*

\* \* \* \* \*  
 \* \* \* \* \*

*Iudge.* Well, what sayest thou, art thou guiltie, or not  
 guiltie?

*Theefe.* Not guiltie, my Lord.

*Iudge.* By whom wilt thou be tride?

*Theefe.* By my Lord the young Prince, or by my selfe  
 whether you will.

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*Enter the young Prince, with Ned and Tom.*

*Hen. V.* Come away my lads, Gogs wounds ye villain, what make you heere? I must goe about my businesse my selfe, and you must stand loytering here.

*Theefe.* Why my Lord, they haue bound me, and will not let me goe.

*Hen. V.* Haue they bound thee villain, why how now my Lord.

*Iudge.* I am glad to see your grace in good health.

*Hen. V.* Why my Lord, this is my man,  
Tis maruell you knew him not long before this,  
I tell you he is a man of his hands.

*Theefe.* I Gogs wounds that I am, try me who dare.

*Iudge.* Your Grace shal finde small credit by acknowledging him to be your man.

*Hen. V.* Why my Lord, what hath he done?

*Iudge.* And it please your Maiestie, he hath robbed a poore Carrier.

*Der.* Heare you sir, marry it was one Dericke,  
Goodman Hobblings man of Kent.

*Hen. V.* What wast you bütten-breech?  
Of my word my Lord, he did it but in iest.

*Der.* Heare you sir, is it your mans qualitie to rob folks in iest?

In faith, he shall be hangd in earnest.

*Hen. V.* Well my Lord, what do you meane to do with my man?

*Iudge.* And please your grace, the law must passe on him,  
According to iustice, then he must be executed.

*Der.* Heare you sir, I pray you, is it your mans quality to rob folkes in iest? In faith he shall be hangd in iest.

*Hen. V.* Well my Lord, what meane you to do with my man?

*Iudge.* And please your grace the law must passe on him,  
According to iustice, then he must be executed.

*Hen. V.* Why then belike you meane to hang my man?

*Iudge.* I am sorrie that it falles out so.

*Hen. V.* Why my Lord, I pray ye who am I?

*Iudge.* And please your Grace, you are my Lord the yong Prince, our King that shal be after the decease of our soueraigne Lord, King Henry the fourth, whom God graunt long to raigne.



*Hen. V.* You say true my Lord :

And you will hang my man.

*Judge.* And like your grace, I must needs do iustice.

*Hen. V.* Tell me my Lord, shall I haue my man?

*Judge.* I cannot my Lord.

*Hen. V.* But will you not let him go?

*Judge.* I am sorie that his case is so ill.

*Hen. V.* Tush, case me no casings, shal I haue my man?

*Judge.* I cannot, nor I may not my Lord.

*Hen. V.* Nay, and I shal not say, & then I am answered?

*Judge.* No.

*Hen. V.* No: then I will haue him.

[*He giueth him a boxe on the eare.*]

*Ned.* Gogs wounds my Lord, shall I cut off his head?

*Hen. V.* No, I charge you draw not your swords,

But get you hence, prouide a noyse of Musitians,

Away, be gone.

[*Exeunt the Theefe.*]

*Judge.* Well my Lord, I am content to take it at your hands.

*Hen. V.* Nay and you be not, you shall haue more.

*Judge.* Why I pray you my Lord, who am I?

*Hen. V.* You, who knowes not you?

Why man, you are Lord chiefe Iustice of England.

*Judge.* Your Grace hath said truth, therfore in striking me in this place, you greatly abuse me, and not me onely, but also your fater: whose liuely person here in this place I doo represent. And therefore to teach you what prerogatiues meane, I commit you to the Fleete, vntill wee haue spoken with your fater.

*Hen. V.* Why then belike you meane to send me to the Fleete?

*Judge.* I indeed, and therefore carry him away.

[*Exeunt Henry V. with the Officers.*]

*Judge.* Iayler, carry the prisoner to Newgate-againe, vntil the next Sises.

*Iayler.* At your commandement my Lord, it shalbe done.

### (III) *The Tavern Acting Scene.*

*Enter Dericke and Iohn Cbler.*

*Der.* Sownds maisters, heres adoo,

When Princes must go to prison:

Why Iohn, didst euer see the like?

*Iohn* O Dericke, trust me, I neuer saw the like,

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*Der.* Why Iohn thou maist see what princes be in choller,  
A Iudge a boxe on the eare, Ile tel thee Iohn, O Iohn,  
I would not haue done it for twentie shillings.

*Iohn.* No nor I, there had bene no way but one with vs,  
We should haue bene hangde.

*Der.* Faith Iohn, Ile tel thee what, thou shalt be my Lord  
chiefe Iustice, and thou shalt sit in the chaire,  
And ile be the yong Prince, and hit thee a box on  
the eare,  
And then thou shalt say, to teach you what preroga-  
tiues

Meane, I commit you to the Fleete.

*Iohn.* Come on, Ile be your Iudge,  
But thou shalt not hit me hard.

*Der.* No, no.

*Iohn.* What hath he done?

*Der.* Marry he hath robd Dericke.

*Iohn.* Why then I cannot let him goe.

*Der.* I must needs haue my man.

*Iohn.* You shall not haue him.

*Der.* Shall I not haue my man, say no and you dare :  
How say you, shall I not haue my man?

*Iohn.* No marry shall you not.

*Der.* Shall I not Iohn?

*Iohn.* No Dericke.

*Der.* Why then take you that till more come,  
Sownes, shall I not haue him?

*Iohn.* Well I am content to take this at your hand,  
But I pray you, who am I?

*Der.* Who art thou, Sownds, doost not know thy selfe?

*Iohn.* No.

*Der.* Now away simple fellow,  
Why man, thou art Iohn the Cobler.

*Iohn.* No, I am my Lord chiefe Iustice of England.

*Der.* Oh Iohn, Masse thou saist true, thou art indeed.

*Iohn.* Why then to teach you what prerogatiues mean I  
commit you to the Fleete.

*Der.* Wel I wil go, but yfaith you gray beard knaue, Ile  
course you. *[Exit. And straight enters again.]*  
Oh Iohn, Come, come out of thy chair, why what a  
clown weart thou, to let me hit thee a box on the  
eare, and now thou seest they will not take me to the  
Fleete, I thinke that thou art one of these Worenday  
Clownes,

(IV) *Justice when Prince Henry is King.*

*Hen. V.* But Ned, so soone as I am King, the first thing I wil do, shal be to put my Lord chiefe Iustice out of office. And thou shalt be my Lord chiefe Iustice of England.

*Ned.* Shall I be Lord chiefe Iustice?

By gogs wounds, ile be the brauest Lord chiefe Iustice That euer was in England.

*Hen. V.* Then Ned, Ile turne all these prisons into fence Schooles, and I will endue thee with them, with landes to maintaine them withall: then I wil haue a bout with my Lord chiefe Iustice, thou shalt hang none but picke purses and horse stealers, and such base minded villaines, but that fellow that wil stand by the high way side couragiously with his sword and buckler and take a purse, that fellow giue him commendations, beside that, send him to me and I wil giue him an anuall pension out of my Exchequer, to maintaine him all the dayes of his life.

*Ioh.* Nobly spoken Harry, we shall neuer haue a mery world til the old king be dead.

(V) *Interview between Prince Henry and the King.*

*Enters the Prince with a dagger in his hand.*

*Hen. IV.* Come my sonne, come on a God's name,  
I know wherefore thy comming is,  
Oh my sonne, my sonne, what cause hath euer bene,  
That thou shouldst forsake me, and follow this vilde  
and  
Reprobate company, which abuseth youth so manifestly:

Oh my sonne, thou knowest that these thy doings  
Wil end thy fathers dayes. [*He weepes.*]

I so, so, my sonne, thou fearest not to approach  
the presence of thy sick father, in that disguised  
sort, I tel thee my sonne, that there is neuer a needlê  
in thy cloke, but it is a prick to my heart, & neuer  
an ilat-hole, but it is a hole to my soule: and where-  
fore thou bringest that dagger in thy hande I know  
not, but by coniecture. [*He weepes.*]

*Hen. V.* My conscience accuseth me, most soueraign Lord, and welbeloued father, to answere first to the last point, That is, whereas you coniecture that this hand and this dagger shall be arme against your life: no, know my beloued father, far be the thoughts of your sonne, sonne said I, an vnworthie sonne for so good a father: but farre be the thoughts of any such pretended mischiefe: and I most humbly render it to your Maiesties hand, and liue my Lord and soueraigne for euer: and with your dagger arme show like vengeance vpon the bodie of that your sonne, I was about say and dare not, ah woe is me therefore, that your wilde slaue, tis not the Crowne that I come for, sweete father, because I am vnworthie, and those wilde & reprobate company I abandon, & vtterly abolish their company for euer. Pardon<sup>r</sup> sweete father, pardon: the least thing and most desire: and this ruffianly cloake, I here teare from my backe, and sacrifice it to the diuel, which is maister of al mischiefe: Pardō me, sweet father, pardon me: good my Lord of Exeter, speak for me: pardon me, pardō good father, not a word: ah he wil not speak one word: A Harry, now thrice vnhappy Harry. But what shal I do? I wil go take me into some solitarie place, and there lament my sinfull life, and when I haue done, I wil lay me downe and die.

[*Exit.*]

*Hen. IV.* Call him againe, call my sonne againe.

*Hen. V.* And doth my father call me again? now Harry, Happie be the time that thy father calleth thee againe.

*Hen. IV.* Stand vp my son, and do not think thy father,

But at the request of thee my sonne I will pardon thee,

And God blesse thee, and make thee his seruant.

*Hen. V.* Thanks good my Lord, & no doubt but this day, Euen this day, I am borne new againe.

*Hen. IV.* Come my son and Lords, take me by the hands.

[*Exeunt omnes.*]

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R. P. COWL

THE FIRST PART OF  
KING HENRY THE FOURTH

DRAMATIS PERSONÆ.

KING HENRY *the Fourth.*  
HENRY, *Prince of Wales,* } *sons to the King.*  
JOHN *of Lancaster,* }  
EARL OF WESTMORELAND.  
SIR WALTER BLUNT.  
THOMAS PERCY, *Earl of Worcester.*  
HENRY PERCY, *Earl of Northumberland.*  
HENRY PERCY, *surnamed HOTSPUR, his son.*  
EDMUND MORTIMER, *Earl of March.*  
RICHARD SCROOP, *Archbishop of York.*  
ARCHIBALD, *Earl of DOUGLAS.*  
OWEN GLENDOWER.  
SIR RICHARD VERNON.  
SIR JOHN FALSTAFF.  
SIR MICHAEL, *a friend to the Archbishop of York.*  
POINS.  
GADSHILL.  
PETO.  
BARDOLPH.  
LADY PERCY, *wife to Hotspur, and sister to Mortimer.*  
LADY MORTIMER, *daughter to Glendower, and wife to Mortimer.*  
MISTRESS QUICKLY, *hostess of a tavern in Eastcheap.*  
*Lords, Officers, Sheriff, Vintner, Chamberlain, Drawers,*  
*two Carriers, Travellers, and Attendants.*  
*SCENE: England : Wales.*

# THE FIRST PART OF KING HENRY THE FOURTH

## ACT I

### SCENE I.—*London. The Palace.*

*Enter* KING HENRY, LORD JOHN OF LANCASTER, *the* EARL OF WESTMORELAND, SIR WALTER BLUNT, *and others.*

*King.* So shaken as we are, so wan with care,  
Find we a time for frightened peace to pant,  
And breathe short-winded accents of new broils  
To be commenced in strands afar remote.  
No more the thirsty entrance of this soil

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*ACT I. SCENE I.] Acts and Scenes not marked in Qq; marked throughout in Ff. London . . .] Cambridge; London. A Room in the Palace. Capell; The court in London. Theobald. Lord John of Lancaster,] Qq, Ff; omitted Capell. Sir Walter Blunt] Dering MS., Capell; omitted Qq, Ff.*  
5. *entrance]* Entrails F 4; *entrants* Steevens conj.; *Erinnys* M. Mason conj., Steevens (1793); *bosom* Dering MS.

2-4. *Find . . . remote]* Let us now suffer peace, whom our feuds have afrighted, to take breath, and presently she will whisper in short-breathed accents rumours of new wars against infidels in distant lands. The general sense is that the declaration of a holy war against the infidels will bring about a cessation of hostilities at home. Peace will then slumber once more undisturbed in her native seat of England. The same thought, or its converse, occurs in *Richard II.* iv. i. 139-141:—

"Peace shall go sleep with Turks  
and infidels,  
And in this seat of peace tumultuous wars  
Shall kin with kin and kind with  
kind confound."

*Cf. ibid.* i. iii. 132-137. *To pant*, to take breath, as in *Coriolanus*, ii. ii. 126. *Breathe*, to whisper, as in *King John*, iv. ii. 36. For "short-winded" cf. Shelton, *Don Quixote*, Part II. xxiii: "deep sighs and short-breathed accents." *Stronds*, strands, coasts; "strand" is a phonetic variant of "strand."

5. *thirsty entrance of this soil]* "Entrance" is here used collectively for the pores in the soil, the cracks and crannies of the earth, the language being intentionally vague in order to veil the boldness of the figure. Malone refers to *Genesis* iv. 11 as the source of the imagery: "the earth, which hath opened her mouth to receive thy brother's blood," and compares *Henry*



Shall daub her lips with her own children's blood;  
 No more shall trenching war channel her fields,  
 Nor bruise her flowerets with the armed hoofs  
 Of hostile paces: those opposed eyes,  
 Which, like the meteors of a troubled heaven, 10  
 All of one nature, of one substance bred,  
 Did lately meet in the intestine shock  
 And furious close of civil butchery,  
 Shalt nōw, in mutual well-beseeming ranks,  
 March all one way, and be no more opposed 15  
 Against acquaintance, kindred and allies:

8. *flowerets*] *flowers* Qq 6-8. *armed*] *arm'd* Q 3.  
*files* Warburton. 14. *mutual*] *naturall* Q 8.

9. *eyes*] *arms* Hammer;  
 16. *allies*] *all eyes* Q 4.

VI. II. iii. 15: "Thy brother's blood the thirsty earth<sup>h</sup> hath drunk," and the old play of *King John* (1591): "the blood y-spilt on either part, Closing the crannies of the thirsty earth." See also *Richard III.* iv. iv. 29, 30. Of many conjectural emendations the most interesting are F 4 *Entrails*, Steevens' *entrants* (= invaders), and Mason's *Erinyes*.

6. *daub*] Corrupted in Ff 2-4 into *dambe* or *damb*, which is altered by Theobald to *damp* and by Warburton to *trempe*.

6. *her* . . . *her*] Both pronouns refer to "this soil." Q 8 reads *his* . . . *her*, the first pronoun referring apparently to "entrance" and the second to "this soil." So Malone and others construe, reading *her* . . . *her*. For "her own children" cf. Stubbes, *Anatomie of Abuses*, Part I. (ed. Furnivall, p. 29): "Dame Nature bryngeth vs all into the worlde . . . and receiueth all againe into the womb of our mother, I meane the bowells of the earth."

7. *trenching*] cutting trenches in the earth.

8, 9. *bruise* . . . *paces*] Cf. Beaumont and Fletcher, *The Loyal Subject*, iv. v:—

"afraid of bruising  
 By his arm'd horses' hoofs";  
 and Heywood, *The foure Prentises of London* (Pearson, II, 198):—

"the arm'd hoofes of your fiery steeds  
 Dare wound the fore-head of his  
 peacefull Land."

"Paces" stands for steeds by synecdoche.

9. *those* . . . *eyes*] the eyes of the

opponents, "eyes" standing by synecdoche for the combatants themselves. For *eyes* Hammer substituted *arms*, Warburton *files*. The flashing eyes of the opposed warriors suggest fiery meteors; and these meteors resemble the warriors themselves, being, like them, of one and the same origin. See Florio, *The New World of Words*: "Meteors, certain imperfectly mix't bodies, consisting of vapours drawn up into the Middle Region of the Air, and set out in different forms; as rain, hail, snow, wind, thunder and lightening, Blazing stars, etc." Aristotle (*Meteor*, I. iv) writes concerning meteors, shooting stars, etc.: "ταῦτα γὰρ πάντ' ἐστὶ τὸ αὐτὸ καὶ διὰ τὴν αὐτὴν αἰτίαν, διαφέρει δὲ τῷ μᾶλλον καὶ ἧττον."

10. *the* . . . *heaven*] Cf. Heywood, *The Iron Age* (Pearson, II, 323): "Contrary elements, the warring meteors . . . Are not so oppos'd." *Meteors*, shooting stais, as in *Richard II.* II. iv. 9.

13. *furious close*] fierce encounter of combatants fighting hand to hand. *New Eng. Dict.* quotes Feltham, *Resolves*, I. II: "Lest . . . they should get a wound in the cloze." For "close" as a technical term in fencing see G. Silver, *Bref Instructions* (1599), ed. Matthey, p. 101 *et seq.*

14. *mutual* . . . *ranks*] ranks in which all are commingled or united. *Titus Andronicus*, v. iii. 71:—

"to knit again  
 This scatter'd corn into one mutual  
 sheaf."

*Well-beseeming*, becoming, seemly, as in *Titus Andronicus*, II. III, 56.

The edge of war, like an ill-sheathed knife,  
 No more shall cut his master. Therefore, friends,  
 As far as to the sepulchre of Christ,  
 Whose soldier now, under whose blessed cross 20  
 We are impressed and engaged to fight,  
 Forthwith a power of English shall we levy;  
 Whose arms were moulded in their mothers' womb  
 To chase these pagans in those holy fields  
 Over whose acres walk'd those blessed feet, 25  
 Which fourteen hundred years ago were nail'd  
 For our advantage on the bitter cross.  
 But this our purpose now is twelve month old,  
 And bootless 'tis to tell you we will go:  
 Therefore we meet not now. Then let me hear 30  
 Of you, my gentle cousin Westmoreland,  
 What yesternight our council did decree  
 In forwarding this dear expedience.

22. *Forthwith a*] *Forth with a* Q 3. *levy*] *leavy* Q 1. 23. *mothers*] *mother's* F 4. *womb*] *wombs* Qq 6-8. 24. *in those*] *from those* Dering MS.  
 28. *now is twelve month*] Qq 1, 2; *is twelve month* Qq 3-6; *is a twelvemonth* Ff.

17, 18. *The edge . . . master*] Cf. Norton and Sackville, *Gorboduc*, II. ii:

"woe to wretched land

That waites itself with civill sword  
 in hand."

*Edge* = sword, as in *Coriolanus*, v. vi. 113.

19-22. *As far as to . . . levy*] For this construction, which Steevens thought "quite unexampled, if not corrupt," Gifford quotes a parallel from Gosson's *Schools of Abuse*, 1579 (ed. Arber, p. 50): "Scipio . . . leuied his force to the walls of Carthage." The pregnant construction occurs occasionally in the dramatists; cf. *Mucedorus*, 1598 (Hazlitt's *Dodsley*, vii. 255): "[I] Disguis'd myself from out my father's court."

20. *Whose soldier now*] *sc.* we are. The anacoluthon presents no difficulty, the general sense being quite clear.

21. *impressed*] enlisted by our oath. Cf. Holland, *Plutarch, The Romane Questions* (ed. Jevons, p. 62): "prest soldiers by oth and enrolled."

21. *engaged*] pledged, bound by the obligation of an oath; as in *Richard II.* i. iii. 17. The king refers here and in line 28 to his vow in *Richard II.* v. vi. 49, 50.

22. *a power*] a force, an army, as frequently in this play and elsewhere.

25. *Over . . . feet*] An echo perhaps of Sir John Mandeville, *Travels, Prologue*: "it lykede him . . . to envyrone that holy Lond with his blessed Feet."

28. *now . . . old*] "month" represents an old genitive plural, as in Chaucer, *Canterbury Tales*, B. 1674: "a child of twelf monthe oold," where "monthe" is a genitive plural after the numeral "twelf." To supply the loss of *now*, which dropped out of the text in Qq 3-6, Q 7 read *is but twelve months old*, and F *is a twelvemonth old*. See Introd. p. xiii.

30. *Therefore . . . now*] we do not meet for this purpose, *viz.* that I may tell you we will go. Cf. 2 *Henry VI.* iv. viii. 24.

31. *cousin*] "Cousin" is used by Shakespeare of any degree of kinship after the first; but it was also a title of courtesy given by kings to great nobles. Wright: "Westmoreland was Henry's brother-in-law, his second wife Joan being the daughter of John of Gaunt by Catharine Swynford."

33. *dear*] dear in its import, important, as in *Romeo and Juliet*, v. iii. 32.

*West.* My liege, this haste was hot in question,  
 And many limits of the charge set down 35  
 But yesternight : when all athwart there came  
 A post from Wales loaden with heavy news ;  
 Whose worst was, that the noble Mortimer,  
 Leading the men of Herefordshire to fight  
 Against the irregular and wild Glendower, 40  
 Was by the rude hands of that Welshman taken,  
 A thousand of his people butchered ;  
 Upon whose dead corpse there was such misuse,  
 Such beastly shameless transformation,  
 By those Welshwomen done, as may not be 45  
 Without much shame retold or spoken of.

*King.* It seems then that the tidings of this broil  
 Brake off our business for the Holy Land.

39. *Herefordshire*] *Herdforshire* Qq 1, 2 ; *Herdforshire* Qq 3-5. 42. *And a Ff.* 43. *corpse*] *corpes* Q 1, Ff 1, 2 ; *corps* the rest. 44. *beastly*  
*shameless*] hyphenated Elton (S. Walker conj.). 46. *retold*] Qq ; *re-told* Ff.

Hudson explains "on which the king has set his heart."

33. *expedience*] expedition, enterprise, as in *Antony and Cleopatra*, i. ii. 185 :—

"I shall break

The cause of our expedience to the queen."

The primary meaning of "expedience" is speed (cf. *Henry V.* iv. iii. 70) or that which requires speed ; and in this sense the word is echoed in Westmoreland's reply, "this haste was hot in question."

34. *was hot* . . . ] was being eagerly debated. Cf. *Twelfth Night*, i. ii. 32 : "twas fresh in murmur."

35. *And . . . down*] The general sense of this line must depend upon the meaning to be attached to "limits" and "charge." "To limit" occurs in the sense of to assign or to appoint (e.g. in *Richard III.* v. iii. 25 : "Limit each leader to his several charge," and in *Macbeth*, i. iii. 56), and here "limits of the charge" may mean appropriations of the estimated expenditure or assignment of commands in the expeditionary force. Cf. *The Play of Stucley* (Simpson's *School of Shakspeare*, i. pp. 246, 247) : "Ant. How shall it please your sacred Majesty To appoint the several charges of this war. Seb. Now Antonie unto our several charges . . . we do commit of Tanieers,

Unto the leading of Alvares Peres, etc." Warburton explains "limits of the charge" as "estimates of the expense," Hudson as "appointments for the undertaking," Wright as "definitions of the scope of the enterprise and the duties of the commanders," and Herford as "express and definite instructions."

36. *all athwart*] perversely, thwarting our purposes. *Measure for Measure*, i. iii. 30 ; "quite athwart Goes all decorum."

37. *post*] messenger, as in Marlowe, *Edward II.* v. 1 ; "Another post ! what news brings he ?"

38-46. See *Introd.* p. xxxv.

40. *irregular*] wild, lawless, as in *III. ii. 27*. "Irregularous" has the same sense in *Cymbeline*, iv. ii. 315.

42. *A thousand*] *Ff* has *And a thousand*. Vaughan conjectured *And 'bove a thousand* (suggested by Holinshed's "about a thousand").

43. *corpse*] corpses, as in *2 Henry IV.* i. i. 192. So Middleton, *A Chaste Maid in Cheapside*, ii. ii : "The dead corps of poor calves and sheep." So we find the plurals "circumstance" (*l. iii. 70*), "balance" (*Merchant of Venice*, iv. i. 255) and "sense" (*Sonnets*, cxii. 10).

43. *misuse*] abuse. Cf. *Merry Wives of Windsor*, iv. ii. 105.

*West.* This match'd with other did, my gracious lord;  
 For more uneven and unwelcome news 50  
 Came from the north and thus it did import:  
 On Holy-rood day, the gallant Hotspur there,  
 Young Harry Percy, and brave Archibald,  
 That ever-valiant and approved Scot,  
 At Holmedon met, 55  
 Where they did spend a sad and bloody hour;  
 As by discharge of their artillery,  
 And shape of likelihood, the news was told;  
 For he that brought them, in the very heat  
 And pride of their contention did take horse, 60  
 Uncertain of the issue any way.

49. *other did*] Qq 1, 2; *other like* the rest. 50. *For more*] Qq 1-4; *Far more* Qq 5-8, Ff 3, 4; *Farre more* Ff 1, 2. 51. *import*] *report* Qq 5-8, Ff. 54. *ever-valiant*] hyphened Ff; *every valiant* Q 7; *very valiant* Q 8. 55. 56. *At . . . hour*] divided as by Capell; lines ending *spend* *houre*: in Qq, Ff.

49. *match'd with*] joined with, as in *Loue's Labour's Lost*, II. i. 49. 50. *uneven*] untoward. *Richard II.* II. ii. 121;—

"all is uneven,  
 And everything is left at six and seven."

51. *thus . . . import*] thus it purported, this was its purport. Cf. *Hamlet*, I. ii. 23, and *Othello*, II. ii. 3.

52. *Holy-rood day*] "the Rood daie in haruest" (Holinshed) i.e. September 14th. See *Intro.* pp. xv and xxxvi.

54. *approved*] tried, proved by experience. Kyd, *Soliman and Perseda*, I. iv:—

"Tis wondrous that so yong a toward  
 warrior

Should bide the shock of such  
 prooued knights";

also *Much Ado About Nothing*, II. i. 394.

55, 56. *At . . . hour*] The text follows Capell's division of the lines; in Qq and Ff line 55 ends at *spend*. Pope read *At Holmedon spent a sad and bloody hour*, and Vaughan conjectured *At Holmedon met did spend a bloody hour*.

55. *Holmedon*] Now Humbleton, in Northumberland. Hall and Grafton, *Chronicle*, 1575: "A mountane neare to the Towne of Woillar called Halydoe Hill" (p. 551). A dissyllable, as in Drayton, *Polyolbion*, xxii. 453.

57, 58. *As by discharge . . . told*]

as was reported by the messenger who had heard the discharge of artillery, from which he inferred the probability of a hotly contested fight. At Holmedon only the archers were engag'd, but Shakespeare may have misunderstood Holinshed's statement that "with violence of the English shot they [the Scotch] were quite vanquished and put to flight." In the corresponding passage in Holinshed's *Historie of Scotland* we read: "with such incessant shot of arrows." "Artillery" formerly included bows as well as guns, but that Shakespeare had the latter in mind is clear from the context and from the explicit mention of "vile guns" (I. iii. 63 *post*) and "salt-petre" (*ibid.* I. 60).

59. *them*] As "news" is treated as a singular in line 58, Pope altered *them* to *it*. Cf. however, *Othello*, I. iii. 1, 2:—

"There is no composition in these  
 news

That gives them credit,"

(Folio). Elizabethan usage in respect to "news" and "tidings" was unsettled, but the tendency was to treat them as singulars. Ff frequently alters "these news" to "this news," and Wright notes that in *Richard II.* III. iv. "this news" in lines 74 and 82 is followed by "these news" in line 100.

60. *pride*] height, highest pitch. So in *Rape of Lucrece*, 705, and *Macbeth*, II. iv. 12.

*King.* Here is a dear, a true industrious friend,  
 Sir Walter Blunt, new lighted from his horse,  
 Stain'd with the variation of each soil  
 Betwixt that Holmedon and this seat of ours ; 65  
 And he hath brought us smooth and welcome news.  
 The Earl of Douglas is discomfited :  
 Ten thousand bold Scots, two and twenty knights,  
 Balk'd in their own blood did Sir Walter see  
 On Holmedon's plains. Of prisoners, Hotspur took 70  
 Mordake the Earl of Fife, and eldest son

62. *a dear, a true*] Qq 3, 4; *deere, a true* Qq 1, 2; *a deare and true* Qq 5-8, Ff. 64. *Stain'd*] *Strain'd* F, Dering MS. 69. *blood did*] *bloud. Did* Qq 1-4. 70. *Holmedon's plains*] *Holmedon plaine* Qq 6-8. 71. *the*] Pope; omitted Qq, Ff.

62. *true industrious*] hyphened by Theobald—*true-industrious*, i.e. truly industrious.

63. *Sir Walter Blunt*] Wright observes that the news of the battle of Humbleton Hill was brought to the king not by Sir Walter Blunt but by Nicholas Merbury, who received as his reward a pension of £40 a year. Rymer's *Poedera*, ix. 25.

63. *new lighted*] newly alighted. So in Massinger, *The Roman Actor*, v. ii:—

"There is a post, new lighted,  
 That brings assured intelligence."

Cf. *Richard II.* i. i. 82, and *Hamlet*, iii. iv. 59.

66. *smooth and welcome*] Epithets antithetical to "uneven" and "unwelcome" in line 50. For "smooth" cf. 2 *Henry IV.* Induction, lines 39, 40:—

"from Rumour's tongues  
 They bring smooth comforts false."

68. *two and twenty*] Theobald, following Holinshed (see *Introd.* p. xxxvi), read *three and twenty*.

69. *Balk'd . . . blood*] lying in balks or ridges which formed furrows drenched with blood. A similar figure occurs in Milton, *History of Britain* (Bohn, v. 211): "The Romans slew all; men, women, and the very drawing horses lay heaped along the field in a gory mixture of slaughter." Tollet quotes from Pope's *Iliad*:—

"On heaps the Greeks, on heaps,  
 the Trojans bled,  
 And thick'ning round them rise  
 the hills of dead."

A balk signified a ridge between two

furrows (*Cath. Angl.*, 1483, and *Sherwood, Eng. French Dict.*). O.E. *balc*, a ridge between two furrows, and *balca*, a heap. Of conjectural emendations the most interesting are *Baked* (Grey), cf. *Hamlet*, ii. ii. 431; *Bath'd* (Heath); *Bark'd* (Grant White, comparing *Hamlet*, i. v. 71).

71. The scansion may be, "Môr | dake Eârl | of Fife | etc." Pope read *the Earl*, and is followed by many edd. Malone, omitting the article, says "the word *earl* is here used as a dissyllable."

71. *Mordake*] Murdach Stewart, eldest son of Robert Duke of Albany, Regent of Scotland.

71, 72. *and eldest . . . Douglas*] Mordake was the eldest son of Robert Duke of Albany, and Shakespeare has here (and in i. iii. 261) been misled by a printer's error in Holinshed's *Chronicles* (ed. 1808), iii. 21: "and of prisoners among other were these, Mordacke earle of Fife, son to the gouernour Archembald earle Dowglas, etc." where a comma should follow "gouernour." On the following page of Holinshed we find "Mordake earle of Fife, the duke of Albanies sonne." Theobald, supposing that a line was lost after "eldest son," read, in line 72, *The beaten Douglas*. Rann reads *the regent's son, The beaten Douglas*. As Mordake is called "eldest son," Boswell Stone infers that Shakespeare must have consulted Holinshed's *History of Scotland*, where we read "Murdocke Steward, eldest sonne to duke Robert the gouernour."

To beaten Douglas; and the Earl of Athol,  
Of Murray, Angus, and Menteith:  
And is not this an honourable spoil?  
A gallant prize? ha, cousin, is it not?

75

*West.* In faith,

It is a conquest for a prince to boast of.

*King.* Yea, there thou makest me sad and makest me sin

In envy that my Lord Northumberland

Should be the father to so blest a son,

80

A son who is the theme of honour's tongue;

Amongst a grove, the very straightest plant;

Who is sweet Fortune's minion and her pride:

Whilst I, by looking on the praise of him,

See riot and dishonour stain the brow

85

Of my young Harry. O that it could be proved

That some night-tripping fairy had exchanged

In cradle-clothes our children where they lay,

And call'd mine Percy, his Plantagenet!

72. *Earl*] *Earle* Qq, Ff 1-3. 73. *Murray*] *Murrey* Qq; *Murry* F. 75-77.  
*A gallant . . . of.*] See note *infra*. 80. *to*] of Qq 5-8, Ff.

72. *the Earl of Athol*] French, *Shakespeareana Genealogica*: "At the date of the battle of Holmedon there was virtually 'no 'Earl of Athol,' that dignity having been resigned to the crown in 1341, and it was not revived until 1408, in the person of Walter Stewart, second son of King Robert II. There is, however, in Rymer's *Foedera*, a safe-conduct dated June 8, 1404, granted to Walter Stewart, Earl of Athol and Cathness, to enable him to visit the shrine of Thomas à Becket."

73. *Murray*] Thomas Dunbar, second Earl of Moray.

73. *Angus*] George Douglas, only son of William, first Earl of Douglas. His mother, Margaret Stewart, was Countess of Angus in her own right (French, *Shak. Gen.*).

73. *Menteith*] This was one of the titles of Murdoch Earl of Fife, whose mother, Margaret Graham, was Countess of Menteith in her own right. In making two persons of Fife and Menteith Shakespeare follows Holinshed, *Chronicles* (ed. 1808), iii. 21: "Mordacke earle of Fife, . . . Robert earle of Angus, and (as some writers haue) the earles of Atholl & Menteith."

75-77. *A gallant . . . boast of.*] The

arrangement of the text is that of Steevens (1793). Qq 1, 2 read:—

"A gallant prize? Ha coosen, is it not? In faith it is.

*West.* A conquest for a Prince to boast of."

And so all subsequent Qq and Ff, but without the blank between *not* and *In faith*. Pope read:—

"A gallant prize? ha, cousin, is it not?"

*West.* In faith, a conquest for a Prince to boast of."

83. *minion*] favourite, as in *King John*, ii. 1. 392.

85, 86. *riot . . . Harry*] See Intro. pp. xvi-xviii and xxvii.

87, 88. *That some . . . lay*] An allusion to the popular belief that the fairies will steal a beautiful child at its birth, leaving in exchange an ugly elf or changeling. See *Midsummer-Night's Dream*, ii. 1. 23; and Marlowe, *The Massacre at Paris* (Dyce, p. 243): "My son! thou art a changeling, not my son." Cf. also Norton and Sackville, *Gorboduc*, iv. 1; Spenser, *Faerie Queene*, i. x. 35; Nashe, *Four Letters Confuted* (Grosart, ii. 265); *Romeo and Juliet*, i. iv. 54 (in this edition, Dowden's note); Gay, *Fables*, Pt. I. iii.

- Then would I have his Harry, and he mine. 90  
 But let him from my thoughts. What think you, coz,  
 Of this young Percy's pride? the prisoners,  
 Which he in this adventure hath surprised,  
 To his own use he keeps; and sends me word,  
 I shall have none but Mordake Earl of Fife. 95  
*West.* This is his uncle's teaching: this is Worcester,  
 Malevolent to you in all aspects;  
 Which makes him prune himself, and bristle up  
 The crest of youth against your dignity.  
*King.* But I have sent for him to answer this; 100  
 And for this cause a while we must neglect  
 Our holy purpose to Jerusalem.  
 Cousin, on Wednesday next our council we  
 Will hold at Windsor; so inform the lords:  
 But come yourself with speed to us again; 105

101. *a while*] *a-while* F.  
 104. *so*] and so F.

103, 104. *Cousin, . . . lords*:] See note *infra*.

91. *let him from*] The omission of the verb, when of motion, is common.

92-95. *the prisoners . . . Fife*] Tollet and Steevens assert that by the law of arms Hotspur had an exclusive right to the prisoners, excepting only the Earl of Fife, to whom, as a prince of the blood royal, Henry was entitled by his acknowledged military prerogative. Sir J. Turner, *Pallas Armata* (pr. 1683), p. 341: "The Ransome of a Prisoner belongs to him who took him, unless he be a person of very eminent quality, and then the Prince, the State, or their General seizeth on him, giving some gratuity to those who took him."

93. *surprised*] captured, as in 2 *Henry VI.* iv. ix. 8, and *King Edward III.* v. i.

97. *Malevolent . . . aspects*] Worcester is likened to some "ill planet" which exerts an evil influence "in all aspects." "Aspect" is an astrological term strictly denoting the relative positions of the heavenly bodies at a given time, but loosely used with reference to the way in which they look upon the earth at a particular moment. Cf. *Troilus and Cressida*, i. iii. 92; *Winter's Tale*, ii. i. 107; and Chaucer, *Canterbury Tales*, A. 1087. For "malevolent" in its astrological use cf. "malevolent

star" in Massinger, *Duke of Milan*, i. iii. See *Intro.* p. xxxvii.

98. *prune himself*] "To prune" is a technical term in falconry used of a hawk that trims or dresses her feathers in preparation for action. *The Boke of St. Albans*, 1486: "She proynith when she fetcheth oyle with hir beke over hir taylor and anynteth hir fete and hir federis. . . And . . . that tyme that she proynith she is lykyng and lusty, and whanne she hath doone she will rowse hire myghtly." Cf. *Cymbeline*, v. iv. 118.

98, 99. *bristle . . . crest*] Cf. *King John*, iv. iii. 149: "Now . . . Doth dogged war bristle his angry crest."

100. *I have . . . this*] This is not according to Holinshed. See *Intro.* p. xxxvii.

103, 104. Pope's arrangement of the lines. Line 103 ends at "hold" in Qq and Ff. It has not been suggested to put *cousin* in a separate line and then to divide as in Qq and Ff.

106, 107. *more is to be . . .*] we must speak and act, not in anger; but advisedly. For "out of anger" cf. i. iii. 51 and iv. iii. 7, *post*: "You speak it out of fear and cold heart." Johnson paraphrases: "more is to be said than anger will suffer me to say: more than can issue from a mind disturbed like mine."

For more is to be said and to be done  
Than out of anger can be uttered.

*West.* I will, my liege.

[*Exeunt.*]

SCENE II.—*London. An Apartment of the Prince's.*

*Enter the PRINCE OF WALES and FALSTAFF.*

*Fal.* Now, Hal, what time of day is it, lad?

*Prince.* Thou art so fat-witted, with drinking of old sack  
and unbuttoning thee after supper and sleeping upon  
benches after noon, that thou hast forgotten to de-  
mand that truly which thou wouldst truly know. 5  
What a devil hast thou to do with the time of the day?  
Unless hours were cups of sack, and minutes capons,  
and clocks the tongues of bawds, and dials the signs  
of leaping-houses, and the blessed sun himself a fair  
hot wench in flame-coloured taffeta, I see no reason 10

*London. . . . Prince's.] Theobald.*  
*Falstaffe, and Poins.* Ff (substantially).

*Enter . . . Falstaff.] Enter . . .*  
*4. after noon] in the afternoon Ff.*

108. *West. . . .]* Seymour would omit this line. If we adopt this proposal and that anonymously made (Cambridge Shakespeare) to transpose *said* and *done* in line 106, the scene will conclude with the conventional rhyming couplet,

posed, that Falstaff had asked in the night what was the time of the day. The Prince, Moorman thinks, contends that Falstaff's concern is with the night and not with the day. There is no reason to suppose with Steevens that the scene takes place at night, and that this circumstance was forgotten by Shakespeare when in line 112 the Prince wishes Poins a good morrow.

SCENE II.

*London . . . Prince's]* Tradition says that the Prince had a residence called Cold Harbour in the neighbourhood of Eastcheap, and Holinshed (see *Introd.* p. xxxix) speaks of "the prince's house" in London. There is nothing in the text to support Staunton's view that the scene is laid in a tavern, while it is intrinsically improbable that the Prince's associates met in a room in the palace as suggested by Capell.

2. *fat-witted]* thick-witted, dull; cf. *Love's Labour's Lost*, v. ii. 268: "Well-hiking with they have; gross, gross; fat, fat."

4, 5. *thou hast . . . know]* Falstaff had asked a question the answer to which could not concern a man of his habits, tastes and way of life. Why should a man of pleasure ask aught so superfluous as the time of day, when he might have asked of sack, capons, etc.? The point is not, as Johnson sup-

6. *What a devil]* A form apparently taken from the French (12th century) "comment diables!"; "diables" being in the nominative (= vocative) case. In M.E. the expression is found as "what devil," but in the sixteenth century the form "what a devil" is found. Cf. Puttenham, *English Poesie* (Arber), III. xxiii. 274 [*New Eng. Dict.*].

9. *leaping-houses]* brothels. Cf. vb. "to leap" in Beaumont and Fletcher, *Cupid's Revenge*, v; and "vaulting-houses" in Middleton, *Father Hubburd's Tales* (Bullen, viii. 79).

10. *flame-coloured]* bright red. So in Middleton, *Your Five Gallants*, 1. 1; and in Beaumont and Fletcher, *The Masque of the Inner Temple and Gray's Inn*: "Enter four Cupids . . . attired in flame-coloured taffeta." Cotgrave: "Haulte couleur. A ferial red, or flame colour."



why thou shouldst be so superfluous to demand the time of the day.

*Fal.* Indeed, you come near me now, Hal; for we that take purses go, by the moon and the seven stars, and not by Phœbus, he, that wandering knight so fair. 15  
And, I prithee, sweet wag, when thou art king, as, God save thy grace,—majesty I should say, for grace thou wilt have none,—

*Prince.* What, none?

*Fal.* No, by my troth, not so much as will serve to be 20  
prologue to an egg and butter.

*Prince.* Well, how then? come, roundly, roundly.

11. so] omitted Qq 2-8. 14. the seven] Qq 1-4; seven Qq 5-8, Ff. 16. king] a king Q 1. 18. none,—] Cambridge; none.— Rowe (ed. 2); none Qq, Ff. 20. by my troth] omitted Ff. 22. come, roundly] Theobald; come roundly Qq, Ff.

13. you . . . me] So in Lyly, *Gallathea*, III. 1: "Eurota. Indee de Ramia, if Louers were not vertuous, then wert thou vicious. Ramia. What are you come so neere me? Tel. I thinke we came neere when wee saide you loued," and Heywood, *The Wise Woman of Hogsdon* (Pearson, v. 283): *Chart.* . . . Have I toucht you? *Senc.* You have come somewhat neere me but toucht me not."

14. go by] tell the time by. So R. Davenport, *King John and Matilda*, I. ii: "when . . . our Dials retrograde do run, We leave to look on them, and go by th' Sun."

14. the seven stars] the Pleiades. See Minshew: "the Pleiades or seven stars," and Dekker, *The King's Entertainment* (Pearson, I. 324): "the Moone, Sunne, and the seaune Starres, called the Pleiades." The expression "Seven stars" is applied to the Hyades by Gawain Douglas, *Eneados*, I. xi.

15. Phœbus . . . fair] Cf. Peele, *Sir Clyomon and Sir Clamydes*, xxi: "as the owl . . . dares not, while Sir Phœbus shines, attempt abroad in flight," and *The Return from Parnassus*, Pt. II. III. iv:—

"You grand-sire Phœbus with you  
lously eye,  
The firmaments eternall vaga-  
bond."

Steevens saw a reference to El Donzel del Febo or the Knight of the Sun, the hero of a Spanish romance which was very popular in England in Shakespeare's age, and thought that the words

"that wandering knight so fair" may be a quotation from some forgotten ballad on the subject of his adventures.

17, 18. grace . . . none] So in Heywood, *King Edward IV.* Pt. I. (Pearson, I. 42): "*King.* Tush! I meane his Grace? *Hobs.* Grace, quotha? pray God he haue anie."

20, 21. not . . . butter] Cf. Beaumont and Fletcher, *Women Pleased*, I. ii: "'Tis treason to any good stomach . . . To hear a tedious Grace said, and no meat to 't." An egg and butter was typical Friday or lenten fare; cf. Sir D. Lindsay, *Kittes Confessioun* (Laing, I. 136), where the curate bids Kittie, as a penance, "Fridays fyve na fische to eit, Bot butter and eggis ar better meit." The Puritans who introduced long graces before and after meat had no mind to fasting, and detested an egg and butter as a dish tainted with popery. See Middleton, *The Inner Temple Masque* (Bullen, vii. 203): "*Plumporridge.* I was born an Anabaptist, a fell foe To fish and Fridays; and shall I . . . cleave to salt-fish? Commit adultery with an egg and butter?" In Udall's *Diotrephes*, 1588 (Arber, p. 6), there is a story of a Puritan at an inn who "would need saye grace (forsooth) before and after supper, and so stay them that were hungrie," till "one wiser then the rest . . . started up, saying my father had no grace before me, neither wil I have any."

22. roundly] plainly, to the point. So in Middleton, *The Family of Love*,

*Fal.* Marry, then, sweet wag, when thou art king, let not us that are squires of the night's body be called thieves of the day's beauty: let us be Diana's 25 foresters, gentlemen of the shade, minions of the moon; and let men say we be men of good government, being governed, as the sea is, by our noble and chaste mistress the moon, under whose countenance we steal. 30

*Prince.* Thou sayest well, and it holds well too; for the fortune of us that are the moon's men doth ebb and flow like the sea, being governed, as the sea is, by

iv. iii: "answer me roundly to the point," and Brome, *A Mad Couple well Match'd*, II. i.

23-25. *let not . . . beauty*] "A thief of the day's beauty" may have been, like the German *Tagesdieb*, a euphemism for a loafer, and "a squire of the night's body" was perhaps a euphemism for a highwayman. "Let us," says Falstaff, "who go by the moon and not by the sun, be called, if you will, 'squires of the night's body' (i.e. highwaymen), but not 'thieves of the day's beauty' (i.e. loafers, wastrels)." Theobald substituted *booty* for *beauty*, interpreting: "Let us not be called thieves, the purloiners of that *booty*, which, to the proprietors, was the purchase of honest labour and industry by day." Steevens explains: "let not us who are body squires to the night," i.e. adorn the night, "be called a disgrace to the day." Wright. "let us not be called thieves by the sun, that is in broad daylight," comparing, for the construction, *Coriolanus*, II. iii. 19. Daniel conjectures *beauty* for *body* and *booty* for *beauty*. There is a word-play upon "night" and "knight," as also possibly on "body," "beauty" and "booty."

25, 26. *Diana's foresters*] attendants upon the huntress Diana. Cf. the expression "Diana's rangers" in *Cymbeline*, II. iii. 73.

26. *shade*] darkness, as in *Sonnets*, xviii. 11.

26. *minions*] servants. Skelton, *Speke, Parrot*, 21: "I am a mynyon to wayt vpon a quene."

27, 28. *of good government*] of exemplary life. So in Beaumont and Fletcher, *The Scornful Lady*, I: "Other women . . . of good carriage and

government," and Heywood, *An Apology for Actors* (Shak. Soc. ed., p. 44): "Many amongst us I know to be . . . of government, of sober lives and temperate carriages."

28, 29. *being . . . moon*] Cf. Heywood, *King Edward IV.* Part II. (Pearson, I. 162): "Women all are governd by the moon," and Dryden, *Absalom and Achitophel*: "govern'd by the moon, the giddy Jews. . . ." Shakespeare and his contemporaries refer frequently to the moon as the cause of the tides. See Drayton, *The Man in the Moon*:—

"I am the rectress of this globe below,

And with my course the sea doth ebb and flow," etc.;

and Dekker, *London Triumphant* (Pearson, III. 242); and Donne, *Metempsychosis*, First Song: "this great soule . . . Which, as the Moon the Sea, moves us." Cf. also *Hamlet*, I. i. 118, and *Midsummer-Night's Dream*, II. i. 103.

28-30. *our . . . steal*] So Wilkins, *The Miseries of Enforced Marriage* (Hazlitt's *Dodsley*, ix. 528): "the moon, patroness of all purse-takers."

29, 30. *under . . . steal*] with a play on the double meaning of countenance, viz. face and patronage. See lines 155, 156, *post*. Pope's *we-steal* is happy and may be right.

31. *it holds well*] the simile is apt. Cf. Donne, *Biathanatos* (ed. 1648, p. 49): "heaven . . . is certainly good; Life, but probably and possibly. For here it holds well which Athenagoras says [Earthly things and Heavenly differ so, as Veri-simile, & Verum]."

the moon. As, for proof, now: a purse of gold  
most resolutely snatched on Monday night and most 35  
dissolutely spent on Tuesday morning; got with  
swearing "Lay by" and spent with crying "Bring in;"  
now in as low an ebb as the foot of the ladder, and  
by and by in as high a flow as the ridge of the  
gallows. 40

*Fal.* By the Lord, thou sayest true, lad. And is not my  
hostess of the tavern a most sweet wench?

*Prince.* As the honey of Hybla, my old lad of the castle.  
And is not a buff jerkin a most sweet robe of dur-  
ance? 45

34. *proof, now:* a] Rowe; *prooffe.* Now a Qq 1-6, Ff. 41. *By the Lord]*  
omitted Ff. 43. *As the honey of Hybla]* As is the hony Ff.

36, 37. *got* . . . "Bring in"] got  
with an oath bidding the traveller "Lay  
by," and spent with crying to the  
drawer, "Bring in more wine." "Lay  
by" may have been equivalent to  
"Stand and deliver your purses," or  
was perhaps a command to the travellers  
to put aside or throw down their arms.  
See Brome, *Covent-Garden Wedded*, v.  
iii: "You shall receive no harm, sir.  
Lay by your Aftmes, my Masters. I bring  
none but friends." Possibly it was one  
of the watchwords in use among high-  
waymen to which Bailey's *Dict.* (Cant-  
ing Words) refers: "When they meet  
a Prize upon the Road, they have a  
Watch-Word, among them, which is  
no sooner pronounced, but every one falls  
on." Hudson equates it with "stand  
close," and others connect it with the  
nautical expression "lie by," to slacken  
sail, to bring to. (Cf. *Henry VIII.*  
iii. i. 11.)

38-40. *now* . . . *gallows]* Cf. J. Hey-  
wood, *Three Hundred Epigrammes*, 56:  
"Thou art at an ebbe in Newgate, . . .  
But thou shalt be aflote at Tyburne ere  
long." The condemned man was com-  
pelled to climb to the ridge or crossbar  
of the gallows. In the account of the  
execution of Guy Fawkes in *The*  
*Weekly News*, 31 January, 1606, we  
read that "Fawkes was scarce able to  
go up the ladder, yet, with much ado, by  
the help of the hangman, went high  
enough to break his neck by the fall."  
Also Beaumont and Fletcher, *Thierry*  
*and Theodoret*, i. i. "I do now begin  
to feel myself Tuck'd into a halter, and  
a ladder Turning from me, one pulling

at my legs too"; and Wilkins, *The*  
*Miseries of Enforced Marriage* (Haz-  
litt's *Dodsley*, ix. 528).

43. *lad of the castle]* A cant term for  
a roisterer. Steevens quotes from Har-  
vey, *Pierce's Supererogation*, 1593  
(Grosart, ii. 44): "And heere is a lusty  
ladd of the Castell, that will binde  
Bears, and ride golden Asses to death";  
and Farmer cites the same author's  
*Four Letters*, 1592 (Grosart, i. 225):  
"Old Lads of the Castell, with their  
rappinge bable." "Old Dick of the  
castle" occurs in Nashe's *Gabriel*  
*Harvey's Hunt is up*, The Dedication  
(Grosart, iii. 6). Farmer says that "old  
lad of the castle" is equivalent to  
"old lad of Castile, a Castilian"; and  
Rushton suggests an allusion to the  
Castle, one of the "allowed Stew-  
houses" mentioned in Stow's *Survey*  
*of London* (ed. 1720, iv. 7). See Intro.  
p. xi.

44. *a buff jerkin]* An allusion to the  
catchpole or sergeant who wore a jerkin  
or sleeveless jacket of a stout kind of  
leather called buff. *Comedy of Errors*,  
iv. ii. 45: "he's in a suit of buff which  
rested him," and Barry, *Ram Alley*  
(Hazlitt's *Dodsley*, x. 330): "certain  
goblins [sergeants] in buff jackets."

44, 45. *robe of durance]* With a play  
on the meanings of durance, viz. buy  
or other stout durable material (cf.  
"everlasting") and imprisonment.  
The same quibble occurs in Dekker  
and Webster, *Westward Hoe*, iii. ii:  
"Honest Sergeant . . . where didst  
buy this buffe? Let me not lue but  
lie giue thee a good suite of durance."

*Fal.* How now, how now, mad wag! what, in thy quips and thy quiddities? what a plague have I to do with a buff jerkin?

*Prince.* Why, what a pox have I to do with my hostess of the tavern?

*Fal.* Well, thou hast called her to a reckoning many a time and oft.

*Prince.* Did I ever call for thee to pay thy part?

*Fal.* No; I'll give thee thy due, thou hast paid all there.

*Prince.* Yea, and elsewhere, so far as my coin would stretch; and where it would not, I have used my credit.

*Fal.* Yea, and so used it that, were it not here apparent that thou art heir apparent—But, I prithee, sweet wag, shall there be gallows standing in England when thou art king? and resolution thus fubbed as it is with the rusty curb of old father antic the law? Do not thou, when thou art king, hang a thief,

46. *what, in] what in* Qq 1, 5, 6, Ff.  
*apparent—But] Rowe; apparant. But* Qq, Ff.  
1-6; *fobb'd* Ff; *snub'd* or *snub'd* Qq 7, 8.  
62. *king] a king* Qq 3-6, Ff.

57. *not] omitted* Ff.

58.

60. *fubbed] fubd* Qq  
61. *law] law, or law* : Qq 1-6.

Cf. *Comedy of Errors*, iv. iii. 27: "the man [the sergeant] that takes pity on decayed men and gives them suits of durance"; and Middleton, *Blurt, Master-Constable*, iii. ii: "Tell my lady that I go in a suit of durance for her sake."

46. *quips]* In Lyly's *Alexander and Campaspe* (1584), iii. ii, Manes defines a quip as "a short saying of a sharp witte, with a bitter sense in a sweet word." The word is well illustrated at Falstaff's expense in *Merry Wives of Windsor*, i. iii. 45. Bullokar, *Expositor*: "Quippe. A quicke checke, a pretty taunt." L. *quippe*, indeed, forsooth.

47. *quiddities]* quirks, quibbles. Florio's *Montaigne*, ii. x: "neither gramaticall subtilties nor logical quiddities." The word originally had reference to the fine-spun arguments of the schoolmen on the "quiddity" or "whatness" of things. L. *quidditas*.

47. *a plague]* The "a" is a weakened form of "on" (= in). See Abbott, *Shakespearean Grammar*, 24.

57, 58. *here... apparant]* Cf. Dekker, *Guls Horn-Booke*, 1609 (Grosart, ii. 227, 228): "You then, to whom chastity has given an heire apparant, take order that it may be apparant, and to that

purpose let it play openly with the lascivious wind." From this passage and from *Comedy of Errors*, iii. ii. 127, it would appear that "heir" was pronounced as "hair." On the other hand we read in Harvey, *Three Proper Letters*, 1580: "we have... ayer bothe *pro acre* and *pro haerde*, for we say not *Heire* but plain *Aire* for him to (or else Scoggan's Aier were a poor jest)."

60. *fubbed]* cheated, robbed of its reward; as in Brome, *The Court Beggar*, ii. 1: "My Fob has been fubd to day of six pieces." Many editors prefer the *fobb'd* of F. So in Greene, *Mamillia* (Grosart, ii. 102): "I will not... fobbe you with fayre wordes, and foule deedes." Bailey's *Dict.* (Canting Words): "Fob, a Cheat, or Trick." For "resolution" cf. lines 34, 35 *ante*: "a purse of gold most resolutely snatched."

61. *antic]* mountebank, buffoon. See Bailey's *Dict.* (Canting Words): "Anticks, such as dress themselves up with Ribbons, mismatched Colours, Feathers, &c."; cf. also *Henry V.* iii. ii. 34, and Milton, *Samson Agonistes*, 725. It. *antico*, grotesque. See "The Picture of an English Antick" in Ashton's *Humour, Wit, and Satire of the Seventeenth Century* (p. 94).

*Prince.* No; thou shalt.

*Fal.* Shall I? O rare! By the Lord, I'll be a brave judge.

65

*Prince.* Thou judgest false already: I mean, thou shalt have the hanging of the thieves and so become a rare hangman.

*Fal.* Well, Hal, well; and in some sort it jumps with my humour as well as waiting in the court, I can tell you.

70

*Prince.* For obtaining of suits?

*Fal.* Yea, for obtaining of suits, whereof the hangman hath no lean wardrobe. 'Sblood, I am as melancholy as a gib cat or a lugged bear.

75

*Prince.* Or an old lion, or a lover's lute.

*Fal.* Yea, or the drone of a Lincolnshire bagpipe.

64. *By the Lord*] omitted Ff.

74. *'Sblood*] omitted Ff.

64. *O rare* [] An exclamation which is the subject of an epigram in Gulpin's *Skialetheia* (1598), where its excessive use is ridiculed.

64, 65. *I'll . . . judge*] See Intro. p. xxi. *Brave*, fine, as in *As You Like It*, II. iv. 43.

66. *judgest false*] A double entendre—thou hast misunderstood me and thou art a false judge.

69, 70. *jumps . . . humour*] agrees with, coincides with my inclination. *Grim, the Collier of Croydon* (Hazlitt's *Dodsley*, viii. 430): "if what I say shall jump with reason, then you'll pardon me."

72. *obtaining of suits*] So in Dekker, *Guls Horn-Booke* (Grosart, ii. 239): "If you be a Courtier, discourse of the obtaining of suits." For Falstaff's quibble. cf. Brome, *The Northern Lasse*, iv. i.: "*Squelch*. How is it rewarded? *Holdup*. By obtaining of Sutes made out of cast Gowns."

73, 74. *whereof . . . wardrobe*] The hangman's fee was thirteen pence half-penny (see Middleton, *No Wit, no Help Like a Woman's*, v. i), and the felon's clothes were his perquisite. Brome, *A Mad Couple well Match'd*, I. i: "I will do some . . . death-deserving thing (though these cloaths goe to th' Hangman for 't)." See also Bacon, *Apophthegms* (Spedding, v. 146); Middleton, *The Roaring Girl*, iv. i; and Brome, *The Northern Lasse*, v. i.

75. *a gib cat*] a tom cat, a male cat. Sherwood, *Eng. French Dict.*: "A gibbe (or old male cat)." "Gib" is an abbreviation of Gilbert; cf. Henryson, *Fables of Esope* (Laing, p. 114): "Gib-Hunter our jollie cat" (later called "Gilbert"). The melancholy of the cat was proverbial. See Sidney, *Arcadia* (ed. 1598, p. 386), and Lyly, *Midas*, v. ii. "As melancholy as a gib'd cat" is given in Ray's *Proverbs*.

75. *lugged bear*] a baited bear, a bear that has been toused and lugged by dogs. Cf. Butler, *Hudibras*, I. iii:—

"Thy bear is . . . out of peril,  
Though lugg'd, indeed, and  
wounded ver'ill,"

and Middleton and Rowley, *The Changeling*, II. i: "like a common Garden-bull I do but take breath to be lugg'd again." Baret, *Alvearie*, has "To lug, shake or pull by the eare. Vellere, agitare, vellicare aurem."

77. *drone . . . bagpipe*] The drone or bass pipe of a bagpipe emits a deep, monotonous note. Butler's *Hudibras*, II. ii: "Bagpipes of the loudest drones." The bagpipe was once popular throughout England, but in Shakespeare's day its use seems to have been restricted to Lancashire and Lincolnshire. Heywood, *The Witches of Lancashire*, III. i: "a Lancashire Bag-pipe . . . is able to charme the Divell." "Lincolne-shire Bagpipe" is given first among the proverbs of Lincolnshire by Fuller (*Worthies of Eng-*

*Prince.* What sayest thou to a hare, or the melancholy of Moor-ditch?

*Fal.* Thou hast the most unsavoury similes, and art indeed the most comparative, rascalliest, sweet young prince. But, Hal, I prithee, trouble me no more with vanity. I would to God thou and I knew where a commodity of good names were to be bought. An old lord of the council rated me the other day in the street about you, sir, but I marked him not; and yet he talked very wisely, but I regarded him not; and yet he talked wisely, and in the street too.

*Prince.* Thou didst well; for wisdom cries out in the streets, and no man regards it.

*Fal.* O, thou hast damnable iteration, and art indeed able

80. *similes*] *smiles* Qq 1-4, 6-8, F.  
rest. 83. *to God*] omitted Ff.  
*wisdom . . . and*] omitted Ff.

81. *rascalliest*] Qq 1, 2; *rascallest* the  
88. *and in*] in Qq 6-8. 90, 91.

land, 1662, p. 152). "The Bagpipe," he says, "in the judgement of the Rural Midas's, carryeth away the credit from the Harp of Apollo himself." Ray (*Proverbs*) cites Fuller, with the remark, "whether because the people here do more delight in the bagpipe than other, or whether they are more cunning in playing upon them." Wright quotes Drayton, *Poly-Olbion*, xxiii. 266: "And Bells and Bagpipes next belong to Lincolnshire." Boswell refers to Armin, *A Nest of Ninnies*, 1608 (Shak. Soc. ed., p. 9): "a noyse of minstrells and a Lincolnshire bagpipe was prepared—the minstrels for the great chamber, the bagpipe for the hall." Steevens suspected that by the "drone of a Lincolnshire bagpipe" was meant the "dull croak of a frog."

78. *What . . . hare*] Steevens quotes Drayton, *Poly-Olbion*, ii. 204: "The melancholic Hare is form'd in brakes and briars," and Webster, *The White Devil* (ed. Dyce, p. 26): "your melancholy hare."

79. *Moor-ditch*] A foul ditch, clogged with filth, draining Moorfields between Bishopsgate and Cripplegate. Steevens quotes Dekker, *Guls Horn-Booke* (Grosart, ii. 212): "a sorer labour then the clensing of Augeas stable, or the scowring of Moor-ditch." See also *The Play of Sir Thomas More* (ed. Dyce, p. 51): "Moore had t'n better a scowred More-

ditch than a notcht mee thus." Malone cites Taylor's *Pennylesse Pilgrimage*, 1618 (p. 129): "moody, muddy, Moore-ditch melancholy."

81. *comparative*] fertile in similes and comparisons. See note to III. ii. 67 *post*, and cf. *Love's Labour's Lost*, v. ii. 853-856.

84. *commodity*] supply, as in *Measure for Measure*, IV. iii. 5. Sir W. Berkley, *The Lost Lady* (Hazlitt's *Dodsley*, xii. 585): "A commodity of beauty that would last forty years, would bear a good price." Reed quotes from *The Discoverie of the Knights of the Poste*, 1597: "it were well if they knew where a commoditie of names were to be sould, and yet I thinke all the money in their purses could not buy it."

90, 91. *for wisdom . . . it*] *Proverbs* i. 20-24: "Wisdom crieth without; she uttereth her voice in the streets: She crieth . . . saying . . . I have stretched out my hand, and no man regarded." The words "wisdom . . . and" are omitted in F in conformity with the Act of Parliament to Restraine the Abuses of Players. See *Intro. p. ix*.

92. *thou . . . iteration*] thou hast a profane way of repeating Scripture that will be thy damnation. Or possibly Falstaff refers to the Prince's trick of iterating what has been already

to corrupt a saint. Thou hast done much harm upon me, Hal; God forgive thee for it! Before I knew thee, Hal, I knew nothing; and now am I, if 95  
 a man should speak truly, little better than one of the wicked. I must give over this life, and I will give it over: by the Lord, an I do not, I am a villain: I'll be damned for never a king's son in Christendom.  
*Prince.* Where shall we take a purse to-morrow, Jack? 100  
*Fal.* 'Zounds, where thou wilt, lad; I'll make one; an I do not, call me villain and baffle me.  
*Prince.* I see a good amendment of life in thee; from praying to purse-taking.  
*Fal.* Why, Hal, 'tis my vocation, Hal; 'tis no sin for a 105  
 man to labour in his vocation.

94. upon] Q 1; unto the rest.  
 omitted Ff. an] Pope; and Qq, Ff.  
 2; and the rest.

95. am I] I am Ff. 98. by the Lord]  
 101. 'Zounds] omitted Ff. an] Qq 1,  
 2;

said. Johnson explains as "a wicked trick of repeating and applying holy texts," and Malone as "citation or recitation" (i.e. a damnable way of reciting the Scriptures).

92, 93. able . . . saint] Perhaps a proverbial saying. So in Burton, *Anatomy of Melancholy*, ed. 1634, p. 482: "able to overcome a saint." Cf. also *Sonnets*, cxliv. 7.

93, 94. done . . . harm upon] So in Heywood, *The Wise-Woman of Hogsdon*, v. iv: "Young Charitley . . . I was as virtuously given as any youth in Europe till I fell into one Boyster's company; 'tis he that hath done all the harm upon me." Cf. Brome, *The Queens Exchange*, iv. i: "These rigorous courses have done hurt upon him." Qq, with the exception of Q 1, and Ff read done . . . harm unto.

96, 97. one of the wicked] In mimicry of the Puritans Falstaff here employs one of their canting expressions. See Overbury, *Characters, A Button-Maker of Amsterdam*: "though most of the wicked (as he calls them) be there."

99. be damned] See Overbury, *Characters, A Button-Maker of Amsterdam*: "he cries out, 'Tis impossible for any man to be damn'd that lives in his Religion." Another instance of mimicry of Puritan cant.

102. baffle] deride, treat with contumely. Beaumont and Fletcher, *Love's Cure*, v. i: "he That yesternight

was baffled and disgrac'd," and Marston, *What You Will*, iv. i: "Bar mee my house; beate mee,—baffle mee,—scoffe mee,—deride me." In a letter dated 22 May, 1570, Sir George Carey writes to Lord Flemming, "I will baffull your good name"; and his correspondent replies, "yee may rayle vpon my honourable name as yee please." Nares: "Baffle was originally a punishment of infamy, inflicted on recreant knights, one part of which was hanging them up by the heels."

103. amendment of life] "Amendment of life" is the Genevan rendering of the word rendered by "repentance" in the Authorised Version. Falstaff is again ridiculing the Puritans.

105. 'tis my vocation] Falstaff here repeats in ridicule another of the Puritan shibboleths. See Middleton, *The Family of Love*, iii. ii: "*Lipsalve*. 'Tis my vocation, boy; we must never be weary of well-doing: love's as proper to a courtier as preciseness to a puritan."

105, 106. 'tis no . . . vocation] An allusion to 1 *Corinthians* vii. 20: "Let every man abide in the same vocation wherein he was called." This text was often quoted and constantly commended by protestant divines. Latimer, *Sermons*: "Let every man therefore labour in his vocation" (ed. Corrie, p. 359), and the same author: "we must labour and do our business every one in his vocation" (*Remains*, ed. Corrie, p. 154).

*Enter POINS.*

Poins! Now shall we know if Gadshill have set a match. O, if men were to be saved by merit, what hole in hell were hot enough for him? This is the most omnipotent villain than ever cried "Stand" to a true man. 110

*Prince.* Good morrow, Ned.

*Poins.* Good morrow, sweet Hal. What says Monsieur Remorse? what says Sir John Sack and Sugar?

107. *Enter Poins*] omitted Ff. 107. *Poins*!] See note *infra*. 108. *match*] Qq; *Watch* Ff. 114, 115. *Sugar?* *Jack*!] Rowe; *Sugar Jacke?* Qq 1-4; *Sugar, Jacke?* Qq 5-8; *Sugar: Jacke?* F.

Cf. Nashe, *Christ's Tears over Jerusalem*, 1593 (Grosart, iv. 95): "He held it as lawful for hym (since all labouring in a mans vocation is but getting) to gette wealth as wel with his Sword by the Highway side, as the Laborer with his Spade or Mattock"; and Wilkins, *Miseries of Enforced Marriage* (Hazlitt's *Dodsley*, ix. 528): "this honest and needful calling of pursetaking."

107. *Poins*!] Qq 3-8 and F print *Poines* or *Pointz* in italics, as if the words *Now shall we . . . true man* were spoken by him.

107, 108. *set a match*] "To set a match" signified in the argot of thieves to plot a robbery. So in Jonson, *Bartholomew Fair* (1614), v. iii: "they'll be angry if they hear you eavesdropping, now they are setting their match." See Greene, *Art of Conny-Catching*, 1591 (Grosart, x. 40): "ye high lawier [highwayman] when he hath no set match to ride about"; Dekker, *Lanthorne and Candle-Light* (Grosart, iii. 232): "The match being then agreed upon"; and *The Misfortunes of Arithur* (Hazlitt's *Dodsley*, iv. 311). "Match" sometimes occurs in the sense of plunder, theft, as in *Pasquils Jests with the Merriments of Mother Bunch* (quoted in Ashton's *Humour, Wit, and Satire of the Seventeenth Century*): "which match [a stolen purse] the fellow for feare of hanging, willingly condescended to surrender." Wright refers to Harrison's *Description of England* (ii. 16, ed. 1587): "Seldome . . . are . . . waifaring men robbed without the consent of the chamberleine, tapster, or ostler where they bait & lie, who . . . giue intimation to

some one or other attendant dailie in the yard or house, or dwelling hard by vpon such matches, whether the preie be worth the following or no." The *set a Watch* of F was also a cant phrase in use among thieves. See Greene, *Art of Conny-Catching* (Grosart, x. 15): "The theefe is called a High lawier, He that setteth the watch, a scripper," and Dekker, *Belman of London* (Grosart, iii. 151).

110. *omnipotent*] capable of anything, arrant. *New Eng. Dict.* quotes Nashe, *Have with you* (Grosart, iii. 51): "Farre more boystrous and cumbersome than a pair of Swissers omnipotent galeaze breeches."

111. *a true man*] an honest man, as opposed to a thief. See II. i. 93 *post*.

114. *Sir . . . Sugar*] Wright compares S. Rowlands, *The Letting of Humours Blood in the Head-vaine* (Hunterian Club ed., p. 28): "signeur Sacke and Suger drunke-drown'd reeles." Simon Eyre, in Dekker's *Shoemaker's Holiday*, III. v, appears to speak of sack and sugar as an old man's drink: "old age, Sacke and Sugar will steal upon us ere we be aware." Hentzner, Moryson and others observed it as a peculiarity of the English that they sweetened their wines with sugar. Malone quotes Dr. Venner, *Via Recta ad Vitam Longam*, 1622: "Some affect to drinke sack with sugar, and some without, and upon no other grounds, as I thinke, but as it is best pleasing to their palates." Sugar, in Venner's opinion, allayed the heat of sack and retarded its penetrative quality. Sack, which, according to Douce, is not mentioned earlier than the twenty-third year of Henry



Jack! how agrees the devil and thee about thy soul, 115  
that thou soldest him on Good Friday last for a cup  
of Madeira and a cold capon's leg?

*Prince.* Sir John stands to his word, the devil shall have  
his bargain; for he was never yet a breaker of pro-  
verbs: he will give the devil his due. 120

*Poins.* Then art thou damned for keeping thy word with  
the devil.

*Prince.* Else he had been damned for cozening the devil.

*Poins.* But, my lads, my lads, to-morrow morning, by  
four o'clock, early at Gadshill! there are pilgrims 125  
going to Canterbury with rich offerings, and traders  
riding to London with fat purses: I have vizards for  
you all; you have horses for yourselves: Gadshill  
lies to-night in Rochester: I have bespoke supper  
to-morrow night in Eastcheap: we may do it as 130  
secure as sleep. If you will go, I will stuff your  
purses full of crowns; if you will not, tarry at home  
and be hanged.

*Fal.* Hear ye, Yedward; if I tarry at home and go not,  
I'll hang you for going. 135

120. *he . . . due*] in italics Ff. 123. *been*] omitted F. 130. *to-morrow*  
*night*] to morrow Ff.

VIII., appears to have been a dry Spanish wine. The best qualities are said to have been made at Xeres, and Falstaff himself has much to say in praise of "sherris-sack" in *Henry IV.* iv. iii. 104. Span. *secco*, dry. Sherwood, *Eng. French Dict.*: "Sack . . . Vin d'Espagne, vin sec."

115. *agrees . . . thee*] Pope would emend the syntax by reading *agree* and *thou*, but the use of a singular verb preceding a plural subject and of "thee" for "thou" accords with Elizabethan idiom.

116. *Good Friday*] Good Friday was a black or total fast-day. Heywood, *Proverbs*, Part I. xi: "he may his part on Good Friday eat and fast never the worse." Skelton (*Why Come ye nat to Courte*) accuses Wolsey of eating

"capons stewed,

Fesaunt and partriche mewed,"

as a repast in Lent.

119, 120. *breaker of proverbs*] Cf. R. Davenport, *The City-Night-Cap*, i. ii: "so you break one Proverbs pate, and give the other a plaister." To break a proverb was to "cross" or gainsay it;

cf., e.g., Breton, *Crossing of Proverbs*, 1616: "P[roverb]. There is no fire without smoake. C[rosse-answer]. Yes, in a flint."

120. *give . . . due*] A proverbial saying. So in *Henry V.* iii. vii. 126, and Jonson, *A Tale of a Tub*, v. v: "give the devil his due."

125. *Gadshill*] A hill on the London road about two miles north-west of Rochester. The place had an ill repute for robberies. Dekker and Webster, *West-ward Ho*, ii. ii: "as the way lies over Gads-hill, very dangerous."

127. *vizards*] Highwaymen wore vizards or masks. Earle, *Microcosmographie*, *A Younger Brother*: "others take a more crooked path, yet the Kings high-way; where at length their vizzard is pluck't off, and they strike faire for Tiborne." Bailey's *Dict.* (Canting Words): "High-Pads . . . have a Vizor-Mask, and two or three Perukes of different Colours and Makes, the better to conceal themselves."

134. *Yedward*] A dialectal form of Edward. So we find *Yead* in *Merry*

*Poins.* You will, chops?

*Fal.* Hal, wilt thou make one?

*Prince.* Who, I rob? I a thief? not I, by my faith.

*Fal.* There's neither honesty, manhood, nor good fellowship in thee, nor thou camest not of the blood royal, 140  
if thou darest not stand for ten shillings.

*Prince.* Well then, once in my days I'll be a madcan.

*Fal.* Why, that's well said.

*Prince.* Well, come what will, I'll tarry at home.

*Fal.* By the Lord, I'll be a traitor then, when thou art 145  
king.

*Prince.* I care not.

*Poins.* Sir John, I prithee, leave the prince and me alone:  
I will lay him down such reasons for this adventure  
that he shall go. 150

*Fal.* Well, God give thee the spirit of persuasion and him  
the ears of profiting, that what thou speakest may  
move and what he hears may be believed, that the  
true prince may, for recreation sake, prove a false  
thief; for the poor abuses of the time want counten- 155  
ance. Farewell: you shall find me in Eastcheap.

*Prince.* Farewell, the latter spring! farewell, All-hallow  
summer!

[*Exit Falstaff.*]

138. *Who, I?* Anon. conj. (*apud* Cambridge). *by my faith*] omitted Fl.  
145. *By the Lord*] omitted Fl. 151. *God give thee . . . and him*] *maist thou*  
*have . . . and he* Fl. 154. *true*] omitted Qq 5-8. 157. *Farewell, the*] *Farewel*  
*the* Qq, Fl; *Farewell, thou* Pope and many editors. 158. *Exit Falstaff*] Fl.  
2-4; omitted Qq, F.

*Wives of Windsor*, i. i. 160. Dyce quotes an example of Yedward in the Lancashire dialect from Shadwell's *Lancashire Witches*, i.

136. *chops*] fat or chubby cheeks. Cotgrave: "Fafelu . . . Puffed up; fat cheeked; a chops." Cf. Marlowe, *Jew of Malta*, ii. "'tis not a stone of beef a-day will maintain you in these chops. Let me see one that's somewhat leaner."

140, 141. *camest . . . shillings*] The points of this jest are that a royal was a coin of the value of ten shillings and that "stand for" signified (1) to represent, stand in the place of, and (2) to make a fight for. For the latter meaning Brome, *Covent-Garden Weeded*, iii. i: "Nick. 40. sh. and 3.d. you'll bate the 3.d. will you not? *Drawer.* We'll not much stand for that Sir, though our master sits at a deare rent." and R. Brathwaite, *The*

*English Gentleman*: "as you have received your birth and breeding from your Countrey; so are you to stand for her, even to the sacrifice of your dearest lives." Pope read *cry, stand, for stand*, and *bid stand* is the reading in Betterton's acting copy of the play.

151-153. *God . . . move*] Again Falstaff ridicules the language of the Puritans. See Nashe, *Anatomic of Absurditie* (Grosart, i. 32): "Might the boast of the Spirit pind to their sleeves make them elect before all other, they will make men beleewe, they doe nothing whereto the Spirit doth not perswade them." Cf. also Marlowe, *Jew of Malta*, i (Dyce, p. 152); and Jonson, *Alchemist*, iii. i: "Ananias. The motion's good And of the spirit."

154. *for . . . sake*] See note on ii. i. 70 *post*.

157. *the latter spring*] Pope, followed by many editors, substituted *thou* for

*Poins.* Now, my good sweet honey lord, ride with us to-morrow: I have a jest to execute that I cannot 160 manage alone. Falstaff, Bardolph, Peto and Gadshill shall rob those men that we have already waylaid; yourself and I will not be there; and when they have the booty, if you and I do not rob them, cut this head off from my shoulders. 165

*Prince.* How shall we part with them in setting forth?

*Poins.* Why, we will set forth before or after them, and appoint them a place of meeting, wherein it is at our pleasure to fail, and then will they adventure upon the exploit themselves; which they shall have no 170 sooner achieved, but we'll set upon them.

*Prince.* Yea, but 'tis like that they will know us by our

161. *Bardolph, Peto*] Theobald; *Harvey, Rossell* Qq, Ff. 165. *off*] omitted Qq 3-8, Ff. 166. *How*] *But how* Ff. 172. *Yea*] *I Ff.*

*the*, but the change is unnecessary. The vocative of the definite article was in general use in O.E. and is not uncommon in the sixteenth century. Cf. N. Udall, *Roister Doister*, v. iv, where Gawyn Goodlucke is addressing C. Custance: "Come now, kisse me, the pearle of perfect honestie," and *ibid.* v. vi: "Oh the moste honeste gentleman that ere I wist. I beseeche your mashyp . . . to suppe with us." For other examples cf. Spenser, *Shepherds Calendar*, viii. 190; *3 Henry VI.* v. v. 38; *King Lear*, i. i. 271; and *Julius Cæsar*, v. iii. 99: "The last of all the Romans, fare thee well!" The expression "latter spring" was used figuratively of the autumn of life or the youth of old age. See Webster, *The Devil's Law-Case*, i. i:—

"Leonora. . . with me

'Tis fall o' the leaf.

Con. You enjoy the best of time:

This latter spring of yours shows in my eye

More fruitful and more temperate withal,

Than that whose date is only limited

By the music of the cuckoo."

157, 158. *All-hallowen summer*] *New Eng. Dict.*: "a season of fine weather in the late autumn [about November 1st or All Saints' Day]; also fig. brightness or beauty lingering or reappearing in

old age." Cf. *2 Henry IV.* ii. ii. 110: "the martlemas, your master."

159. *honey*] A common term of endearment, as in *Love's Labour's Lost*, v. ii. 530.

161. *Bardolph, Peto*] The *Harvey* and *Rossell* of Qq and Ff were perhaps the names of *dramatis personæ* in the play as originally produced, afterwards altered to *Bardolph* and *Peto*; or, as Theobald suggested, the names of the actors who performed the parts of Bardolph and Peto. As in ii. iv. 176, 178, 182, the Qq have *Ross.* for *Gad.* i.e. Gadshill, Wright suggests that the minor parts may have been taken sometimes by one actor and sometimes by another. The names *Harvey* and *Rossell* are not found in any list of actors of the period. It is perhaps worth noting that in *2 Henry IV.* ii. ii., Q has a stage-direction: "Enter the Prince, Poynes, sir John Russel, with other," where F gives: "Enter Prince Henry, Pointz, Bardolfe, and Page."

162. *that . . . waylaid*] for whom we have set an ambush, for whom the ways are "laid" or watched. Cf. R. Brome, *A Fovial Crew*, iii: "The Search is every way; the Country all laid for you."

168, 169. *wherein . . . fail*] an appointment we can fail to keep if we please,

horses, by our habits, and by every other appointment, to be ourselves.

*Poins.* Tut! our horses they shall not see; I'll tie them 175  
in the wood; our vizards we will change after we  
leave them: and, sirrah, I have cases of buckram  
for the nonce, to immask our noted outward garments.

*Prince.* Yea, but I doubt they will be too hard for us. 180

*Poins.* Well, for two of them, I know them to be as true-  
bred cowards as ever turned back; and for the third,  
if he fight longer than he sees reason, I'll forswear  
arms. The virtue of this jest will be, the incompre-  
hensible lies that this same fat rogue will tell us 185  
when we meet at supper: how thirty, at least, he  
fought with; what wards, what blows, what ex-  
tremities he endured; and in the reproof of this  
lives the jest.

*Prince.* Well, I'll go with thee: provide us all things 190  
necessary and meet me to-morrow night in East-  
cheap; there I'll sup. Farewell.

*Poins.* Farewell, my lord. [Exit.

*Prince.* I know you all, and will a while uphold  
The unyoked humour of your idleness: 195

180. *Yea, but*] *But* Ff. 185. *same*] omitted Qq 5-8, Ff. 188. *this*] *these* Qq 6-8. 189. *lives*] Q 1; *lies* the rest. 194. *a while*] *a-while* Ff 1, 2.

173-174. *appointment*] article of equipment.

177. *cases*] garments or suits, as in *Measure for Measure*, II. iv. 13, and Hazlitt's *Dodsley*, vii. 423.

177. *buckram*] coarse linen stiffened with glue.

178. *inmask*] to mask, to conceal as with a mask. The word does not elsewhere occur in Shakespeare, but examples of "inmask" are given in *New Eng. Dict.*

178. *noted*] marked, known.

180. *too hard for us*] more than a match for us. Cf. *Henry VIII.* v. i. 57: "I will play no more to-night; . . . you are too hard for me."

184-185. *incomprehensible*] illimitable. *An English Expositor*, 1684 (7th edit.): "Incomprehensible. Which cannot be comprehended, or contained." *New Eng. Dict.* quotes Nashe, *Have with you*: "He is ashamed of the incomprehensible corpulencie thereof" [*i.e.* of his book].

187. *wards*] guards, positions on guard. The words "he lay at" may be supplied after "wards."

187-188. *extremities*] extremes of danger.

188. *reproof*] disproof, confutation.

189. *lives*] The reading of Q 1 receives support from *Much Ado About Nothing*, IV. i. 190; and *King John*, IV. ii. 72. See also *Coriolanus*, IV. iii. 26; and IV. i. 56 *post*.

191. *to-morrow night*] Capell reads *to-night*, but change is unnecessary. The Prince's appointment with Poins is made for the evening following the robbery. So Poins in lines 129-130 *ante*: "I have bespoke supper to-morrow night in Eastcheap." Knight removes any ambiguity by pointing *meet me. To-morrow night in Eastcheap*, . . .

195. *unyoked*] unrestrained, whether the metaphor be that of an animal disporting itself when relieved of the yoke (cf. "unyoake," to leave off work, in *Hamlet*, V. i. 59), or of a steed un-

Yet herein will I imitate the sun,  
 Who doth permit the base contagious clouds  
 To smother up his beauty from the world,  
 That, when he please again to be himself,  
 Being wanted, he may be more wonder'd at, 200  
 By breaking through the foul and ugly mists  
 Of vapours that did seem to strangle him.  
 If all the year were playing holidays,  
 To sport would be as tedious as to work;  
 But when they seldom come, they wish'd for come, 205  
 And nothing pleaseth but rare accidents.  
 So, when this loose behaviour I throw off  
 And pay the debt I never promised,  
 By how much better than my word I am,  
 By so much shall I falsify men's hopes; 210  
 And like bright metal on a sullen ground,  
 My reformation, glittering o'er my fault,  
 Shall show more goodly and attract more eyes  
 Than that which hath no foil to set it off.

214. foil] foile Qq 1-3; soile, soyle or soyl the rest. 216. Exit.] omitted Ff.

tamed, that has never submitted to the yoke, as in *2 Henry IV.* iv. ii. 103: "Like youthful steers unyoked." Cotgrave. "Desaccouplé . . . Uncoupled, unyoaked."

195. humour] inclination.

196-202. the sun . . . him] Malone compares *Sonnets*, xxxiii. Cf. also Nashe, Preface to Sidney's *Astrophel and Stella* (1591): "The Sunne for a time may maske his golden head in a cloud, yet in the end the thicke vaile doth vanish, and his embellished blandishment appeares"; Spenser, *Facrie Queene*, i. vi. 6; and Dekker, *If this be not a good Play* (Pearson, iii. 279):—

"Thou art a sunne,

And let no base cloudes muffle thee."

202. strangle] stifle, extinguish. Cf. *Romeo and Juliet*, iv. iii. 35, and *Macbeth*, ii. iv. 7.

205. when . . . come] So W. Basse in Dover's *Annalia Dubrensis* (Vyryan's Reprint, p. 52):—"dulcia sunt quo Rarius eveniunt solatia." Cf. *Sonnets*, lii. 5-8.

206. nothing . . . accidents] So in Herrick, *Hesperides*:—

"Good things that come of course,  
 far lesse doe please,

Then those, which come by sweet contingences";

and *Sonnets*, cii. 12. For "accidents," incidents, cf. *Tempest*, v. i. 250.

210. falsify . . . hopes] prove men's anticipations to have been without foundation. Malone quotes *2 Henry IV.* v. ii. 126-129. *Hopes*, expectations, as in *Othello*, i. iii. 203. So "to hope" was sometimes used in a neutral sense (cf. Gk. *ἐλπίς* and L. *sperare*).

211. sullen ground] dark background. Stevens compares *Richard II.* i. iii. 265.

214. foil] a leaf of dull metal that "sets off" a brighter metal or a precious stone in a jewel. Massinger, *The Guardian*, II. v:—

"all these are

But foils and settings off."

The *soile* (*soyle* or *soyl*) of Qq 4-8 and Ff is certainly a misprint.

215. a skill] an art. See in J. Denny's, *Secrets of Angling*, 1613, the lines by J. Davies entitled *In duo praise of this praise-worthy Skill and Worke*. The verses open with: "In skils that all doe seeke, but few doe finde," and conclude with:—

"Who thinke this skill's too low than,  
 for the high,

I'll so offend, to make offence a skill ; 215  
 Redeeming time when men think least I will. [Exit.

SCENE III.—*London. The Palace.*

*Enter the KING, NORTHUMBERLAND, WORCESTER, HOTSPUR,  
 SIR WALTER BLUNT, with others.*

*King.* My blood hath been too cold and temperate,  
 Unapt to stir at these indignities,  
 And you have found me ; for accordingly  
 You tread upon my patience : but be sure  
 I will from henceforth rather be myself, 5  
 Mighty and to be fear'd, than my condition ;  
 Which hath been smooth as oil, soft as young down,  
 And therefore lost that title of respect  
 Which the proud soul ne'er pays but to the proud.  
*Wor.* Our house, my sovereign liege, little deserves 10  
 The scourge of greatness to be used on it ;  
 And that same greatness too which our own hands  
 Have help to make so portly.

*North.* My lord,—

*King.* Worcester, get thee gone ; for I do see 15

The Palace.] Scene changes to an Apartment in the Palace. Theobald. 3.  
*me ; for*] Keightley read *me so*. 8. *that*] *the* Ff 2-4. 9. *soul*] omitted Ff  
 2-4. 14. *My lord*.—] Capell ; *My Lord* Qq 4, 5 ; *My Lord*. the rest.

This Angler reads, and they'll be  
 tane thereby."  
 216. *Redeeming*] making amends for  
 time misspent. See *Ephesians* v. 16.

## SCENE III.

London. The Palace] The scene  
 should perhaps be laid at Windsor,  
 where, in Holmshed, the Percys bearded  
 the King, requiring him to cause the  
 deliverance, by ransom or otherwise, of  
 Edmund Mortimer. See also T. T. 103,  
 104 *ante*.

3. *found me*] found me out, taken my  
 measure. So in *Othello*, II. i. 253.  
 Cf. Sidney, *Arcadia*, II: "Philoclea  
 had streight found her," i.e. read her  
 secret ; and Holland, *Plutarch's Morals*,  
 1603: "Fulvius soone found him and  
 conceived presently what hee meant  
 thereby."

4. *You tread . . . patience*] So in  
*The Birth of Merlin*, II. ii: "Sir, you  
 tread too hard upon my patience."

5, 6. *I will . . . condition*] I will  
 rather be the king I am than follow  
 the mildness of my disposition. *Con-*  
*dition*, disposition, temper, as in *Cerio-*  
*lanus*, v. iv. 10: "Is't possible that so  
 short a time can alter the conditioun  
 of a man," and Middleton and Rowley, *A*  
*Fair Quarrel*, II. i: "*Capt. Ager*.  
 You know he's hasty,— *Lady Ager*.  
 So are the best conditions."

8. *title of respect*] claim to respect,  
 respect to which I have a title.

13. *portly*] stately, majestic. So in  
 Marlowe, *Tamburlaine* (Dyce, p. 11):  
 "this Soldan's daughter rich and brave  
 . . . my queen and portly emperess."  
 A trisyllable ; see note on III. i. 67 *post*.

14. *My lord*.—] To amend the metre,  
 Pope read *My good lord*.— and Sey-  
 mour proposed *good, my lord*.—

15. *Worcester*] a trisyllable, as in  
*Richard II.* II. ii. 58. Hammer read  
*Hence, Worcester* ; Collier MS. *Ld*  
*Worcester*.

Danger and disobedience in thine eye:  
 O, sir, your presence is too bold and peremptory,  
 And majesty might never yet endure  
 The moody frontier of a servant brow.  
 You have good leave to leave us: when we need 20  
 Your use and counsel, we shall send for you. [*Exit Wor.*  
 You were about to speak. [*To North.*

*North.* Yea, my good lord.  
 Those prisoners in your highness' name demanded,  
 Which Harry Percy here at Holmedon took,  
 Were, as he says, not with such strength denied 25  
 As is deliver'd to your majesty:  
 Either envy, therefore, or misprision  
 Is guilty of this fault and not my son.  
*Hot.* My liege, I did deny no prisoners.  
 But I remember, when the fight was done, 30

17. O, sir,] separate line S. Walker conj. 19. servant] servants Qq 6-8.  
 21. Exit Wor.] omitted Ff. 22. To North.] Rowe. 23. name] omitted Ff.  
 26. is] he Qq 5-8; was Ff. 27. Either envy, therefore] Who either through  
 envy Ff. 28. Is] Was Ff.

17. O, sir,] S. Walker would give a separate line to O, sir. Steevens (1793), reading *I see* in line 15, ends lines 15, 16, at *danger* and *sir*.

17. *peremptory*] overbearing, as in *Love's Labour's Lost*, iv. iii. 226.

19. *The moody . . . brow*] the sullen or angry menace of a subject's lowering brow. "Frontier" signified a barricade or rampart, as in II. ii. 54, or a strongly fortified place on the border of an enemy's country or a vassal's domains (as in *Hamlet*, iv. iv. 16); whence in metaphor the general sense of something presenting a formidable aspect, threatening opposition or danger. Rolfe and Wright note that a similar figure occurs in *Henry V.* III. i. 9-11. For "frontier" in the sense of a fortified town or fortress on a frontier, see Bernardo de Mendoza, *Theorique and Practise of Warre* (trans. Sir E. Hoby, 1599, p. 118): "It is likewise to be marked whether the place be fortified alreadie being a frontire, or had neede to be fortified anewe." Halliwell explains frontier as front or border; Steevens as forehead, comparing Stubbes, *Anatomie of Abuses*: "their bolstroed heir, which standeth crested round their frontiers, and hanging over

their faces"; but, as Nares remarks, "the moody forehead of a servant brow" is not sense.

20. *good leave*] So in *Merchant of Venice*, III. ii. 327.

25. *with such strength denied*] so stubbornly refused.

26. *deliver'd*] reported, as frequently. Cf. v. ii. 26 *post*.

27, 28. *Either envy . . . son*] my son is not guilty of this fault, and the offence to your majesty lies at the door of one who made a false report whether through malice or an honest misunderstanding of my son's meaning. Wright compares *Measure for Measure*, III. ii. 149: "Either this is envy in you, folly or mistaking." "Either," a monosyllable, as in *Midsummer-Night's Dream*, II. ii. 156. *Envy*, malice, as often. *Misprision*, mistaking; cf. Cowell, *Interpreter*: "Misprision . . . signifieth, in our common law, neglect, or negligence, or over-sight . . . also a mistaking . . ." and *Travels of Capt. John Smith* (ed. Arber, p. 326): "[they] desired there might be a token given them to be known by, lest he might hurt them by misprision." The whole passage is much corrupted in Ff, is in line 26 being altered into *was*

When I was dry with rage and extreme toil,  
 Breathless and faint, leaning upon my sword,  
 Came there a certain lord, neat, and trimly dress'd,  
 Fresh as a bridegroom; and his chin new reap'd  
 Show'd like a stubble-land at harvest-home; 35  
 He was perfum'd like a milliner;  
 And 'twixt his finger and his thumb he held  
 A pouncet-box, which ever and anon  
 He gave his nose and took 't away again;  
 Who therewith angry, when it next came there, 40  
 Took it in snuff; and still he smiled and talk'd,

(he Q 5), *Either envy, therefore into Who either through envy, and Is in line 28 into Was.*

31. dry] thirsty. North's *Plutarch, Caius Marius*: "he was very dry, and asked for cold water to drink."

33-48. *Came there . . .*] A curious parallel to this incident will be found in Roman-British history. Tacitus, *Annals*, xiv. 39, and Milton, *History of Britain* (Bohn, v. 212): "Polycletus, no Roman but a courtier, was sent by Nero to examine how things went. He admonishing Suetonius . . . to the Britons gave matter of laughter, Who so much even till then were nursed up in their native liberty, as to wonder that so great a general . . . should be at the rebuke and ordering of a court-servitor."

33. neat] spruce, foppish. See the description of a "neat fellow" in Porter, *Two Angry Women of Abington* (Hazlitt's *Dodsley*, vii. 286). And Brome, *The Northern Lasse*, iv. 1: "His neatness consists most diverslie sir. Not only in the decent wearing of those cloaths and clean linnen, pruning his hair, ruffling his boots, or ordering his shoos-tyes." To regularise the verse Pope read *trimly* for *and trimly*, Capell and *trim*; but no change is required, Hotspur's impatience, here as often, breaking through the restraints of metre.

33. *trimly*] finely, elegantly.

34. *Fresh as a bridegroom*] Cf. 3 *Henry VI.* ii. i. 23, 24, and Marston, *What You Will*, ii. i: "He is . . . neate as a bride-groome, fresh as a new-minted sixpence."

34. *new reap'd*] newly trimmed, close clipped. The beard was worn short by men of fashion at the date of the play.

36. *He was . . . milliner*] See Florio's *Montaigne*, ii. xii. "a perfum'd quaint courtier"; *The Return from Parnassus* (Hazlitt's *Dodsley*, ix. 184): "There is no fool to . . . the perfum'd fool"; and Middleton, *The Old Law*, ii. ii: "So passing well perfum'd too! who's your milliner?" "Milliner" signified in Shakespeare's time a tradesman who dealt in gloves, purses and other perfum'd wares imported originally from Milan. See *A Warning for Fair Women*, i. 1: "The gloves you showed me and the Italian purse are both well made . . . but trust me, the perfume I am afraid will not continue"; and W. Rowley, *A Search for Money*, 1609 (Percy Soc. ed., ii. 17): "the milliners threw out perfumes to catch him by the nose, and . . . sweete gloves to fit his hand." See also W. Stafford, *A briefe Conceit of English pollicy*, 1581 (ed. Furnivall, p. 51).

38. *pouncet-box*] a box for containing pounce, a fine aromatic powder. *F. pounce*, *L. pumicea*. The word has no connection with the verb pounce, to perforate. Warburton observes that long before tobacco was introduced aromatic powder was used as snuff.

41. *Took it in snuff*] snuffed it up, with a play on the meaning "was incensed at it." The same quibble occurs in H. Glapthorne, *The Hollander*, i. i, where a Dutchman thought "to have purchas'd a monopoly for Tobacco; but that the Vintners tooke in snuffe, and inform'd the gallants, who had like to have smoak'd him for't." Shakespeare's reference is probably not to tobacco, which was "first brought and made known in England by Sir John Hawkins about 1565, but not used by englishmen in many years after" (E.



And as the soldiers bore dead bodies by,  
 He call'd them untaught knaves, unmannerly,  
 To bring a slovenly unhandsome corse  
 Betwixt the wind and his nobility. 45  
 With many holiday and lady terms  
 He question'd me; amongst the rest, demanded  
 My prisoners in your majesty's behalf.  
 I then, all smarting with my wounds being cold,  
 To be so pester'd with a popinjay, 50  
 Out of my grief and my impatience,  
 Answer'd neglectingly I know not what,  
 He should, or he should not; for he made me mad  
 To see him shine so brisk, and smell so sweet,

42. bore] bare Ff. 46. terms] tearme F. 47. amongst] Qq 1, 2; among the rest. 49. I then.] I, then Pope. all smarting] hyphenated Ff. 50. pester'd] Pope; pestered Qq 1-3; pestered the rest. popinjay] Qq 7, 8; Poppingay the rest. 53. or he] or Ff.

Howes, *Stowes Annales*, ed. 1615, p. 948). For "to take in snuff," to take offence at, cf. Jonson, *The Poetaster*, II. i: "I take it highly in snuff," and J. Phillips, *Maronides*, 1672.

46. holiday] choice, not of the common work-a-day kind. Cf. Lyly, *Pappes with an Hatchet* (Bond, iii. 401): "Put on . . . your holie day English, and the best wit you have for high daies"; Lodge and Greene, *A Looking-Glass for London and England*, 1594 (Dyce's *Greene and Peele*, p. 125): "she will call me rascal, rogue, runagate, varlet, vagabond, slave and knave; . . . and these be but holiday-terms, but if you heard her working-day words, in faith, sir, they be rattlers like thunder"; and Nashe, *A Prognostication* (Grosart, ii. 157): "Knaue and slave shal be but holyday-words to their husbands." Cf. "his holyday hose and his best jacket" in Greene's *Dorastus and Fawnia*, 1588 (Collier, *Shakespeare's Library*, i. 45). See also *Merry Wives of Windsor*, III. ii. 69.

46. lady] ladylike, effeminate. Cf. Antony and Cleopatra, v. ii. 165: "some lady trifles," and Middleton, *Anything for a Quiet Life*, IV. ii:—"Mistress Knavesby. Thou art a beast, an horned beast, an ox! Knavesby. Are these ladies' terms?"

47. question'd] Perhaps "talked to." as sometimes elsewhere.

49. smarting . . . cold] Malone quotes from Drayton, *Mortimeriados*,

1596: "As when the blood is cold, we feel the wound," and Tollet from Barnes's *History of Edward III.* p. 786: "the wounds began with loss of blood to cool and smart."

50, 51. Following a suggestion made by Edwards, Capell transposed these lines. The order of lines 49 and 50, however, corresponds with the order of ideas in line 51, "grief" being the pain caused by the wounds, "impatience" the annoyance given by the popinjay. "To be . . . popinjay" bracketed in F, is, in fact, parenthetical; it does not depend upon "smarting" in line 49 as some commentators construe.

50. pester'd with] pestered by, as in *Troilus and Cressida*, v. i. 38.

50. popinjay] a parrot, whence, as here, a prating coxcomb. *Fack Juggler* (Hazlitt's *Dodsley*, ii. 117):—"she chatteth like a pie all day, And speaketh like a parrot popinjay."

Cotgrave has "Papegay: m. a Parrot, or Poppingay."

51. grief] pain, as in Shelton, *Don Quixote*, Part II. ix: "the grief of his wounds would not suffer him to go any farther."

52. neglectingly] negligently, thoughtlessly. Schmidt explains as "slightingly."

54. shine so brisk] Cf. Chapman, Jonson and Marston, *Eastward Ho*, III. ii: "Good Lord, how he shines!" and Donne, *Satires*, i. 19: "a brisk, perfum'd pert Courtier"

And talk so like a waiting-gentlewoman 55  
 Of guns and drums and wounds,—God save the  
     mark!—  
 And telling me the sovereign'st thing on earth  
 Was parmaceti for an inward bruise;  
 And that 't was great pity, so it was,  
 This villanous salt-petre should be digg'd 60  
 Out of the bowels of the harmless earth,

57. *sovereign'st*] *soueraignest* Qq 1, 2, 5, 6.  
 or *Parmacety* Qq, Ff. 60. *This*] *That* Ff.

58. *parmaceti*] *Parmacitie*

55. *talk . . . waiting-gentlewoman*] "To laugh like a waiting Gentlewoman" is said to be one of the "accoutrements" of a gallant in Dekker's *Patient Grissill*, II. i. Cf. Middleton, *More Dissemblers Besides Women*, I. iv: "a pretty foolish waiting-woman."

56. *God save the mark*!] An exclamation used generally by way of deprecation or apology, but here (cf. *Othello*, I. i. 33) as an expression of scorn. Originally perhaps a form of words invoking a blessing upon the sign or mark of the cross made by way of averting an evil omen. Cf. *Romeo and Juliet*, II. ii. 53, and *Merchant of Venice*, II. ii. 25. See also Beaumont and Fletcher, *The Coxcomb*, v: "this honest weaver, God bless the mark, sprung his neck just in this place," and Middleton, *The Family of Love*, III. ii:—

"*Lipsalve*. . . I hope to hit the mark indeed.

*Shrimp*. God save it!"

where there is a play on the word "mark." For "mark" = sign of the cross, see Tarlton's *Newes out of Purgatorie* (ed. Hall, p. 86): "I will come downe and marke you all with the holy relique of Saint Lawrence. So he stept downe out of the pulpit, and crost them all"; and *The Battle of Otterbourne*:—

"Every man thynke on hys trewe love

And marke hym to the Trenite."

57, 58. *the sovereign'st . . . bruise*] that *spermaceti* was the most efficacious remedy for an internal injury or bruise. *Sovereign'st*, supremely excellent, most efficacious; Lyly, *Mother Bombie*, II. v: "it [sack] is the soueraignest drinke in the world," and Jonson, *Every Man in his Humour*, III. ii, where Bobadil affirms tobacco

to be "the most sovereign and precious weed that ever the earth tendered to the use of man." A specific was formerly called a sovereign remedy or cure (cf. *Sonnets*, cliv).

58. *parmaceti*] a corruption of "spermaceti," the spelling <sup>21</sup> *Parmacitie*, or "Parmacity" (Qq, F) being apparently due to a fanciful etymology from Parma City. Thus Minshew: "Parmacete, confectio optima à Civitate Parmæ ita dicta, aut à ducibus Parmæ usitata." Reed quotes from Sir R. Hawkins's *Voyage into the South Sea* (Hakluyt Soc. ed., p. 73). "his [the whale's] spawne . . . wee corruptly call *parmacettie*; of the Latine word *Sperma-ceti*." Bucknill (*Shakespeare's Medical Knowledge*, p. 145) shows that *spermaceti* was believed to be an anodyne and to resolve coagulated blood, whence, he observes, its supposed efficacy on an inward bruise. Mizaldus (Lupton, *A Thousand Notable Things*, ed. 1660, p. 104) affirms that there is "a marvelous strength" in it, and that it will "penetrate and go through the boxes or things wherein it is kept, with a certain moisture, or sweating drops." Bullokar (*Expositor*, 1617) says that it "is used in Physicke against bruings of the bodie." See also *The True Travels of Captaine John Smith*, 1629 (Arber, *Scholar's Library*, p. 859); Middleton, *Anything for a Quiet Life*, v. ii; Overbury, *Characters, An ordinarie Fencer*: "for an inward bruise, lambstones and sweet-breads are his onely spermaceti." For "inward," internal, cf. IV. i. 31 *post*, and Drayton, *The Man in the Moon*:—

"The well . . . hath the pain appeas'd

Of th' inward griev'd, and outwardly diseas'd."

Which many a good tall fellow had destroy'd  
 So cowardly; and but for these vile guns,  
 He would himself have been a soldier.  
 This bald unjointed chat of his, my lord, 65  
 I answer'd indirectly, as I said;  
 And I beseech you, let not his report  
 Come current for an accusation  
 Betwixt my love and your high majesty.  
*Blunt.* The circumstance consider'd, good my lord, 70  
 Whate'er Lord Harry Percy then had said  
 To such a person and in such a place,  
 At such a time, with all the rest re-told,  
 May reasonably die and never rise  
 To do him wrong, or any way impeach 75  
 What then he said, so he unsay it now.  
*King.* Why, yet he doth deny his prisoners,  
 But with proviso and exception,  
 That we at our own charge shall ransom straight  
 His brother-in-law, the foolish Mortimer; 80  
 Who, on my soul, hath wilfully betray'd  
 The lives of those that he did lead to fight.

64. *himself have been*] *have been himselfe* Qq 4-8.

*I answered* Qq; *Made me to answer* Ff.

*Whate'er Lord*] Cambridge; *What ere* Lord Q 1; *What e're* (or *er'e*) Qq 2-8; *What euer* Ff.

77. *he*] omitted F.

66. *I answer'd*] Pope;

67. *his*] Q 1; *this* the rest.

71. *Whate'er Lord* Q 1; *What e're* (or *er'e*) Qq 2-8;

81. *on*] Qq 1, 2; *in* the rest.

62. *tall*] in the obsolete sense of brave, valiant. Armin, *A Nest of Ninnies* (Shak. Soc. ed., p. 21): "Jemy, who was . . . a tall low man;" and Overbury, *Characters, Of Valour*: "it [valour] makes a little fellow to be called a Tall man."

64. *soldier*] a trisyllable, as in Hazlitt's *Dodsley*, ix. 36.

65. *bald unjointed*] trivial and disconnected, trashy and inconsequent. *Comedy of Errors*, II. ii. 110: "a bald conclusion."

66. *indirectly*] not to the point, without direct reference to his questions or demands.\* See line 52 *ante*, and cf. II. iii. 91 *post*.

68. *Come current*] be received as true or valid. Cf. *Richard II.* I. iii. 231, and Nashe, *The Unfortunate Traveller* (McKerrow, ii. 297): "their oaths went for currant; I was quit by proclamation."

71. *Whate'er Lord*] F reads *What euer* for *Whate'er*, the extra syllable supplying the loss of *Lord*, which

dropped out of the text in the second and subsequent Qq.

71-76. The subject of "impeach" is, I think, lines 71-73, *Whate'er Lord* . . . and its object "him," understood from the preceding clause: "May whatever he then said be forgotten and never again be cited to injure him or in any way discredit him—provided that he unsay now what then he said." "What then he said" is in apposition to and defines "it," the object of "unsay." The obscurity of the whole passage is removed by putting a dash after "impeach." Johnson regarded "what then he said" as the subject of "may rise," interpreting: "Let what he then said never rise to impeach him, so he unsay it now." So Elton, who puts a semicolon after "die." Wright explains "To do him . . . said" as "to injure him or in any way put such a construction upon his words as to make them the foundation of a criminal charge."

77. *yet he doth*] he doth yet. For the transposition, Rolfe compares line

Against that great magician, damn'd Glendower,  
 Whose daughter, as we hear, the Earl of March  
 Hath lately married. Shall our coffers, then, 85  
 Be emptied to redeem a traitor home?  
 Shall we buy treason? and indent with fears,  
 When they have lost and forfeited themselves?  
 No, on the barren mountains let him starve;  
 For I shall never hold that man my friend 90  
 Whose tongue shall ask me for one penny cost  
 To ransom home revolted Mortimer.

*Hot.* Revolted Mortimer!

He never did fall off, my sovereign liege,  
 But by the chance of war: to prove that true 95  
 Needs no more but one tongue for all those wounds,  
 Those mouthed wounds, which valiantly he took,  
 When on the gentle Severn's sedgy bank, \*

83. *that*] Qq 1, 2; *the* the rest. 84. *the*] *that* Q 1. 89. *mountains*] F 4;  
*mountaines* Q 1; *mountaine* (*mountain* Q 3, F 3) the rest. 94, 95. *liege* . . . *to*]  
*liege*. But . . . *war*—To Upton conj. 96. *tongue* for] Hanmer; *tongue*,  
*for Rowe*; *tongue*: for Qq; *tongue*. For Ff. 98. *sedgy*] *sedghe* F 4; *sedghe*  
 the rest.

180 *post*, and *Merchant of Venice*, III. i. 2.

83-85. *Glendower* . . . *married*] See Intro. p. xxvi.

87. *indent with*] covenant with, enter into an engagement with. Beaumont and Fletcher, *The Chances*, v. iii, and Massinger, *A Very Woman*, I. i:—

"I did not indent with her, to what use

She should employ it."

87. *fears*] cravens, cowards. Cf. *Antony and Cleopatra*, II. iii. 22, and Beaumont and Fletcher, *The Island Princess*, II:

"I would not have her forc'd; . . .  
 For things compell'd and frighted  
 of soft natures,  
 Turn into fears, and fly from their  
 own wishes."

It seems clear from the words that immediately follow, and from Hotspur's answer, that "*fears*" refers to Mortimer, and that the King accuses him of betraying his men through cowardice. Cf. lines 113-117 *post*. "Fear," however, is frequently found in the sense of a terrible object or of that which is the cause of fear, and "*fears*" is here so interpreted by some commentators. Cf. *Hamlet*, III. iii. 25

and 2 *Henry, IV.* IV. v. 196, where "all these bold fears" are the King's disaffected and turbulent nobles whom he has cause to fear. Daniel (*Civil Wars*, iv) describes Mortimer as "A man the King much fear'd," but it is improbable that so astute a politician as Henry would publicly and in the presence of the Percys have proclaimed his fear of a rival. Hanmer reads *foes*, Knight *feres*, i.e. vassals; Johnson conjectured *peers*.

94. *fall off*] revolt, go over to the enemy; as in *King John*, v. v. 11, and often.

95-97. *to prove* . . . *mouthed wounds*] A similar figure occurs in *Julius Caesar*, III. i. 259-261:—

"thy wounds . . .

Which, like dumb mouths, do ope  
 their ruby lips,  
 To beg the voice and utterance of  
 my tongue."

Cf. also *Coriolanus*, II. iii. 6-8; and *Julius Caesar*, III. ii. 232, 233. *Mouthed*, gaping, open like mouths; cf. *Sonnets*, lxxvii. 6. and *Richard III.* I. ii. 55, 56:—

"dead Henry's wounds  
 Open their congeal'd mouths and  
 bleed afresh!"

In single opposition, hand to hand,  
 He did confound the best part of an hour 100  
 In changing hardiment with great Glendower:  
 Three times they breathed and three times did they  
 drink,  
 Upon agreement, of swift Severn's flood;  
 Who then, affrighted with their bloody looks,  
 Ran fearfully among the trembling reeds, 105  
 And hid his crisp head in the hollow bank  
 Bloodstained with these valiant combatants.  
 Never did bare and rotten policy  
 Colour her working with such deadly wounds;  
 Nor never could the noble Mortimer 110  
 Receive so many, and all willingly:  
 Then let not him be slander'd with revolt.

106. *crisp head*] *crispe-head* Qq, F; *crisped-head* Ff 2-4. *the*] a Ff 2-4.  
 108. *bare*] Qq; *bare* Ff. 112. *not him*] *him not* Qq 6-8, Ff. *slander'd*] Ff 3, 4;  
*sland'ed* Ff 1, 2; *slandered* Qq.

99. *In . . . opposition*] in single combat, as in *Cymbeline*, IV. i. 14. So in Heywood and Rowley, *Fortune by Land and Sea*, II. iii: "*Young Fortune*. I've kill'd a man. . . . *Mrs. Harding*. And hand to hand? *Young F.* In single opposition"; and Massinger, *The Parliament of Love*, III. ii.

100. *confound*] consume, spend, as in *Coriolanus*, I. vi. 17: "How couldst thou in a mile confound an hour?" and *Antony and Cleopatra*, I. i. 45.

101. *In . . . hardiment*] exchanging valiant blows; cf. *Cymbeline*, V. iv. 75.

103. *Severn's flood*] In Speed's map of Worcestershire the Severn is marked "Severne flud."

106. *his crisp head*] the surface of the stream as curled into ripples by the breeze. Steevens compares Jonson, *The Vision of Delight* (Cunningham's *Gifford*, III. 119):—

"The rivers run as smoothed by his [Zephyr's] hand;

Only their heads are crisped by his stroke."

Rivers and waters are often personified in Elizabethan poetry. See Beaumont and Fletcher, *The Maid in the Mill*, I. i:—

"the river,  
 As he steals by, curls up his head  
 to view you,"

and the same authors' *The Loyal Subject*, IV. v:—

"the Volga trembled . . .  
 And hid his seven curld heads";  
 Dekker, *Londons Temple* (Pearson, IV. 120):—

"swift Volga . . . whose curld head  
 lies

On Seauen rich pillowes."

108. *bare*] I retain the *bare* of Qq, explaining it, with Johnson, as "lying open to detection." Cf. Milton, *Samson Agonistes*, 901, 902:—

"These false pretexes and varnish'd  
 colours failing,

Bare in thy guilt, how foul must  
 thou appear."

We meet in Hooker, *Eccles. Pol.*, many such expressions as "bare and naked" (II. 7), and "bare and unbuilt" (II. 7). Some editors prefer the *bare* of F.

108. *policy*] craft, cunning, as elsewhere in Shakespeare. Cf. *3 Henry VI*, II. vi. 65.

109. *Colour her working*] disguise its proceedings, or render them specious. Shelton, *Don Quixote*, Part IV. vii: "Leonela . . . stanch'd her lady's blood, which was just as much as might serve to colour her invention"; and Munday, Drayton, Wilson and Hathaway, *Life of Sir John Oldcastle*, IV. ii:—

"His treason . . .  
 He sought to colour by his  
 flattery."

*King.* Thou dost belie him, Percy, thou dost belie him;  
 He never did encounter with Glendower:  
 I tell thee, 115  
 He durst as well have met the devil alone  
 As Owen Glendower for an enemy.  
 Art thou not ashamed? But, sirrah, henceforth  
 Let me not hear you speak of Mortimer:  
 Send me your prisoners with the speediest means, 120  
 Or you shall hear in such a kind from me  
 As will displease you. My Lord Northumberland,  
 We license your departure with your son.  
 Send us your prisoners, or you will hear of it.

[*Exeunt King Henry, Blunt, and train.*]

*Hot.* An if the devil come and roar for them, 125  
 I will not send them: I will after straight  
 And tell him so; for I will ease my heart,  
 Albeit I make a hazard of my head.

*North.* What, drunk with choler? stay and pause a while:  
 Here comes your uncle.

*Re-enter WORCESTER.*

*Hot.* Speak of Mortimer! 130

115. *I tell thee*] A separate line Steevens (1793); begins line 116 Qq, Ff.  
 122. *you*] *ye* Ff. 124. *you will*] *you'll* Ff. 124. *Exeunt . . .*] Capell;  
*Exit King Qq, Ff.* 125. *An if*] Capell; *And if* Qq, Ff. 128. *Albeit I*  
*make a*] Qq; *Although it be with* Ff. 129. *a while*] *awhile* Ff 1-3. 130. *Re-*  
*enter Worcester*] Capell; *Enter Wor. (or Worcester)* Qq 1-4, Ff; omitted the  
 rest.

113. *belie him*] give a false account of him, your praise of him is undeserved. Cf. *Sonnets*, cxxx. 14. 125. *if . . . them*] See *I Peter* v. 8, and cf. Massinger, *The Picture*, II. ii:—

114. *encounter with*] encounter, as often elsewhere.

118. This line may be scanned—Art thou nôt | asháméd? | But, sir | rah, hén | cefórh. "Henceforth" (pronounced as "henesforth") is a trisyllable as in: "And henceforth parle with our naked swords," Marlowe, *Edward II.* I. i (Q 1). Cf. Chaucer, *Hous of Fame*, II. 274: "Now hennèsforth I wol thee teche." Pope and others have attempted to regularise the metre by making various trenchant changes in the text.

121. *in . . . kind*] So in Beaumont and Fletcher, *The Elder Brother*, IV. i:

"Restore my daughter . . .

Or you shall hear from me in such a kind

As you will blush to answer."

"if they do not  
 Charge desperately upon the  
 cannon's mouth,  
 Though the devil roar'd, and fight  
 like dragons, hang me!"

See also Beaumont and Fletcher, *Monsieur Thomas*, II. ii, and Massinger, *The Guardian*, II. iv:—

"we will bring them in, al-  
 though the devil  
 Stood roaring by, to guard them."

128. *Albeit . . . hazard*] Delius and others adopt F reading *Although it be with hazard*. Cf., however, *Rape of Lucrece*, 155, and *King John*, II. i. 71: "To make a hazard of new fortunes here."

'Zounds, I will speak of him ; and let my soul  
Want mercy, if I do not join with him :  
Yea, on his part I'll empty all these veins,  
And shed my dear blood drop by drop in the dust,  
But I will lift the down-trod Mortimer . . . 135  
As high in the air as this unthankful king,  
As this ingrate and canker'd Bolingbroke.  
*North.* Brother, the king hath made your nephew mad.

[*To Wor.*

*Wor.* Who struck this heat up after I was gone?  
*Hot.* He will, forsooth, have all my prisoners ; . . . 140  
And when I urged the ransom once again  
Of my wife's brother, then his cheek look'd pale,  
And on my face he turn'd an eye of death,  
Trembling even at the name of Mortimer.  
*Wor.* I cannot blame him : was not he proclaim'd . . . 145  
By Richard that dead is the next of blood?  
*North.* He was ; I heard the proclamation :  
And then it was when the unhappy king,—  
Whose wrongs in us God pardon !—did set forth

131. 'Zounds] Yes Ff. 133. Yea, on his part] Qq ; In his behalfe Ff.  
134. in the] Qq 1-4 ; i' th Qq 5-8, Ff 1-3 ; i' th' F 4. 135. down-trod] Qq ;  
downfall Ff 1-3 ; downfaln F 4. 136. in the] Qq 1-4 ; in'th Qq 5-8 ; i' th  
or i' th' Ff. 137. Bolingbroke] Bullingbrooke (or Bullenbrooke) throughout  
in Qq ; Bullingbrooke throughout in Ff. 138. To Wor.] Rowe. 145.  
not he] he not Ff.

135. down-trod] The downfall of F  
is seemingly a misprint for downfaln  
(F 4).

137. canker'd] malignant, ill-natured,  
as in *King John*, II. i. 194. Marston,  
*The Fawne*, iv: "The baseness of a  
cankerd churle."

143. an eye of death] Johnson ex-  
plains "an eye of death" as "an eye  
menacing death," and observes that  
the King seems to be described as  
trembling with rage rather than fear.  
This interpretation receives support  
from a passage in *Lust's Dominion*, v.  
v: "*Zar.* What would you have me  
do? *Isa.* To kill this Moor. *Zar.*  
I'll cast an eye of death upon my face;  
I'll be no more his slave. . . . And, by  
yon setting sun, this hand and this  
Shall rid you of a tyrant." Cf. Mar-  
lowe, *Tamburlaine*, Part II. III. v:  
"See'st thou not death within my  
wrathful looks?" ; Greene, *Defence of  
Conny-Catching* (Grosart, xi. 92):  
"Marian looking with looks full of

death, made him this answer"; and  
*Coriolanus*, III. iii. 70. Wright ex-  
plains as "an eye of deadly fear," and  
Elton as an eye "fixed and glazed, like  
a corpse's."

145. proclaim'd] See *Introd.* p. xxxvii.  
146. dead is] Many instances of this  
inversion might be cited from sixteenth  
century writers. See, e.g., Roy and  
Barlowe, *Rede me*, etc., 1528 (Arber, p.  
37): "was it for age that he deade is?"  
and John Fisher, *Mourning for the  
Countess of Richmond*. "mother of the  
King that dead is, whose soul God  
pardon."

149. Whose . . . us] i.e. the wrongs  
done to us by Richard. Cf. *Richard II.*  
II. i. 238, 239, and *Winter's Tale*, v. i. 8:  
"Whilst I re-mem-ber Her and her  
virtues, I cannot forget My blemishes  
in them." *New Eng. Dict.* quotes  
from Wyclif: "To oure dettouris pat  
is to men pat hansynned in vs." Wright  
explains "in us" as "in consequence  
of us, caused by us." For the subjec-

Upon his Irish expedition ; 150  
 From whence he intercepted did return  
 To be deposed and shortly murdered.

*Wor.* And for whose death we in the world's wide mouth  
 Live scandalized and foully spoken of.

*Hot.* But, soft, I pray you ; did King Richard then 155  
 Proclaim my brother Edmund Mortimer  
 Heir to the crown ?

*North.* He did ; myself did hear it.

*Hot.* Nay, then I cannot blame his cousin king,  
 That wish'd him on the barren mountains starve.  
 But shall it be, that you, that set the crown 160  
 Upon the head of this forgetful man,  
 And for his sake wear the detested blot  
 Of murderous subornation, shall it be,  
 That you a world of curses undergo,  
 Being the agents, or base second means, 165  
 The cords, the ladder, or the hangman rather ?  
 O, pardon me that I descend so low,  
 To show the line and the predicament  
 Wherein you range under this subtle king ;  
 Shall it for shame be spoken in these days, 170  
 Or fill up chronicles in time to come,  
 That men of your nobility and power  
 Did gage them both in an unjust behalf,

152. murdered] murthered Ff. 156. Edmund] Q 1; omitted the rest.  
 159. starve] staru'd Ff. 162. wear] wore Ff. 163. murderous] Rowe;  
 murderous Qq, Ff. 163. subornation,] subornation,—Capell; subornation?  
 Qq, F. 166. rather ?] rather, Q 1; rather. Q 2. 167. me] Qq 1-4; if  
 the rest.

tive use of the pronoun in "whose  
 wrongs" cf. *Tempest*, v. i. 119:  
 "pardon me my wrongs."

151. intercepted] being stopped. Cf.  
*Richard III.* iv. 136: "Who  
 intercepts my expedition?"

152. shortly] shortly after, as in  
*Twelfth Night*, i. ii. 39.

154. scandalized] disgraced. So in  
*Two Gentlemen of Verona*, ii. vii. 61.

159. That . . . starve] See Introd.  
 p. xxxvii. For the construction of  
 "wished him starve" cf. *All's Well*  
*that Ends Well*, ii. i. 134.

163. Of . . . subornation] of being  
 suborned to murder, of aiding and  
 abetting murderers.

165. second means] inferior agents,  
 the mere instruments.

168. line] degree, as in iii. ii. 85  
*post. New Eng. Dict.* quotes from  
*Extracts Aberd. Reg.*, 1528: "Skiparis  
 and seruandis of euery lyne."

168. predicament] category, as in  
*Merchant of Venice*, iv. i. 357. So in  
 J. Howell, *Familiar Letters*, i. xiii:  
 "I hope you will put me somwher  
 amongst yours [your friends] . . .  
 being contented to be . . . the lowest  
 in the predicament of your friends."  
 Originally a term used by logicians in  
 the sense of Aristotle's *kateplogia*, a  
 classification.

169. range] stand (in ranks), as in  
*Henry VIII.* ii. iii. 20.

173. Did . . . both] i.e. engaged  
 pledged their nobility and power.

173. behalf] cause. *New Eng. Dict.*



As both of you—God pardon it!—have done,  
 To put down Richard, that sweet lovely rose, 175  
 And plant this thorn, this canker, Bolingbroke?  
 And shall it in more shame be further spoken,  
 That you are fool'd, discarded and shook off  
 By him for whom these shames ye underwent?  
 No; yet time serves wherein you may redeem 180  
 Your banish'd honours, and restore yourselves  
 Into the good thoughts of the world again,  
 Revenge the jeering and disdain'd contempt  
 Of this proud king, who studies day and night  
 To answer all the debt he owes to you 185  
 Even with the bloody payment of your deaths:  
 Therefore, I say,—

*Wor.* Peace, cousin, say no more:  
 And now I will unclasp a secret book,  
 And to your quick-conceiving discontents  
 I'll read you matter deep and dangerous, 190  
 As full of peril and adventurous spirit  
 As to o'er-walk a current roaring loud  
 On the unsteadfast footing of a spear.  
*Hot.* If he fall in, good night! or sink or swim:

185. *to you*] *unto you* Ff. 186. *payment*] *payments* Ff 2-4. 189. *quick-conceiving*] hyphenated by Theobald; *quick conveying* Ff 3, 4. 189. *discontents*] *discontent* S. Walker conj., Hudson. 190. *you*] *your* Qq 5-7. 193. *unsteadfast*] *unsteadfull* Qq 7, 8.

shows that "behalf" (originally a prepositional phrase *be healfes*) came to be "treated, so far as construction goes, as a substantive, and had even a plural *behalves*, *behalfs* in 16-17th c." Here it is practically equivalent to "cause," "interest." Cf. *King John*, i. i. 7.

175. *sweet . . . rose*] An echo of Kyd's *Spanish Tragedy*, II. v: "Sweete lovely Rose, ill pluckt before thy time."

176. *canker*] wild rose, as in *Much Ado About Nothing*, i. iii. 28. Beaumont and Fletcher, *The Maid in the Mill*, v. ii: "Whether she be a white rose, or a canker, is the question"; and Middleton and Rowley, *A Fair Quarrel*, III. ii.

183. *disdain'd*] disdainful. Schmidt gives many examples of adjectives in -ed derived from substantives. Cf., e.g., "guiled" in *Merchant of Venice*, III. ii. 97; and "distressed" (Q 1) for

which F reads "distressful" in *Othello*, I. iii. 157.

185. *answer*] discharge. For the play on "debt" and "deaths" see note to v. i. 126 *post*.

192, 193. *As . . . spear*] Rolfe compares 2 *Henry IV*, i. i. 170. Douce refers to a representation on an ivory cabinet (engraved in Carter's *Specimens of Ancient Sculpture and Engraving*, i. 45) of a knight in armour crossing a narrow stream by making a bridge of his sword.

194. *good night*!] there's an end!—an exclamation of resignation or despair. See Tyndale, *An Answer unto Sir Thomas More's Dialogue*: "Mi. More concludeth . . . that whatsoever the church say, it is God's word, though it be not written . . . yet all is right, and none error. And thus good night and good rest"; and Shelton, *Don Quixote*, Part II. xxxiii: "when we

Send danger from the east unto the west, 195  
So honour cross it from the north to south,  
And let them grapple: O, the blood more stirs  
To rouse a lion than to start a hare!

*North.* Imagination of some great exploit  
Drives him beyond the bounds of patience. 200

*Hot.* By heaven, methinks it were an easy leap,  
To pluck bright honour from the pale-faced moon,  
Or dive into the bottom of the deep,  
Where fathom-line could never touch the ground,  
And pluck up drowned honour by the locks; 205

197. O.] omitted Qq 5-8, Ff. 201. Hot.] omitted Qq 1-4. 204.  
*fathom-line*] Theobald (ed. 2); *fadome line* Qq 1-4; *fadome-line* (*fadom-line* F  
4) the rest.

come to the pit, all are even, or made  
so in spite of their teetees and, and  
good-night."

194. *or sink or swim*] A proverbial  
expression of which examples are  
numerous from Chaucer downward.  
Cf., e.g., Peele, *Edward I.* iii: "Then  
live or die, brave Ned, or sink or  
swim."

198. *To rouse . . . hare!*] "Rouse"  
and "start" were technical terms of  
the chase, the former being applied to  
the buck and other big game, the latter  
to the hare. So in *The Noble Arts of*  
*Venerie*, 1575: "We . . . unherbor a  
harte, we . . . rowse a Bucke; we . . .  
start a Hare; we . . . bolt a conie;  
we . . . unkennell a Fox"; Lyly,  
*Midas*, iv. iii: "thou shouldest say,  
start a hare, rowse the deere"; and  
Harsnet's *Declaration of Popish Im-*  
*postures*, 1603 (p. 82).

201. Hot.] In Qq 1-4 *Hot.* is omit-  
ted and lines 201-208 continue North-  
umberland's speech.

201-207. *By . . . dignities*] War-  
burton compares the vaunt of Eteocles  
in the *Phœnissæ* of Euripides (lines  
504-6): ἄστρων ἂν ἔλθοιμ' ἡλίου πρὸς  
ἀντολὰς καὶ γῆς ἐνερθε, δυνάεος ἂν δρᾶσαι  
τάδε, τὴν θεῶν μεγίστην ἔσθ' ἔχειν  
τυραννίδα. "I would scale the high  
heaven to the risings of the stars and of  
the sun, I would dive beneath the earth,  
might I thereby win sovereignty—  
heaven's greatest boon." In Beaumont  
and Fletcher, *The Knight of the Burn-*  
*ing Pestle*, Induction, Ralph, being  
asked to speak "a huffing part," recites  
Hotspur's lines slightly altered:—

"By Heaven, methinks, it were an  
easy leap  
To pluck bright honour from the  
pale-faced moon,  
Or dive into the bottom of the sea,  
Where never fathom-line touch'd  
any ground,  
And pluck up drowned honour from  
the lake of hell."

Ralph's last line is perhaps reminis-  
cent of *Titus Andronicus*, iv. iii. 43,  
44:—

"I'll dive into the burning lake  
below,  
And pull her out of Acheron by the  
heels."

Cf. Greene, *Frier Bacon and Frier*  
*Bongay*, iv. i:—

"Bacon . . . thou knowest that I  
have dived into hell,  
And sought the darkest pallaces of  
fiendes";

and Marlowe, *Tamburlaine*, Part I. iv.  
iv: "Ye Furies . . . Dive to the bottom  
of Avernus' pool, And in your hands  
bring hellish poison up." Hotspur's  
speech is in the strain of extravagant  
rhetoric introduced by Senecan tragedy  
and popularised by Marlowe and other of  
Shakespeare's predecessors. Munro,  
*Journal of Philology*, vi. 77, cites a  
parallel from Seneca's *Thyestes*, 289-  
292.

202. *pale-faced moon*] From Kyd's  
*Spanish Tragedy*, iii. xii A: "And  
yonder pale faced . . . Moone." So  
also in Massinger, *The Virgin Martyr*,  
ii. ii.

So he that doth redeem her thence might wear  
Without corrival all her dignities:  
But out upon this half-faced fellowship!

*Wor.* He apprehends a world of figures here,  
But not the form of what he should attend. 210  
Good cousin, give me audience for a while.

*Hot.* I cry you mercy.

*Wor.* Those same noble Scots  
That are your prisoners,—

*Hot.* I'll keep them all;  
By God, he shall not have a Scot of them;  
No, if a Scot would save his soul, he shall not: 215  
I'll keep them, by this hand.

*Wor.* You start away  
And lend no ear unto my purposes.  
Those prisoners you shall keep.

*Hot.* Nay, I will; that's flat:  
He said he would not ransom Mortimer;

207. *corrival*] *corrivall* Qq; *Corivall* Ff 1-3; *Co-rival* F 4. 211. *a*  
*while*] Qq; *a-while*, *And list to me*. Ff [reading *And . . . me* as a separate  
line). 212, 213. *Those . . . prisoners*] divided as in F; one line Qq.  
213. *prisoners*.—Capell; *prisoners*—Rowe; *prisoners* Qq 1, 2; *prisoners*. the  
rest. 214. *God*] *heaven* Ff.

207. *corrival*] partner, associate, as  
in iv. iv. 31. Cf. the use of "com-  
petitor" in *Tamburlaine*, Part I. i. ii.  
"Corrival" occurs frequently in the  
sense of rival.

208. *half-faced fellowship*] wretched  
sharing of dignities. A "half-face"  
signified originally a face as seen in  
profile (as in coins), and then a thin,  
pinched face; hence "half-faced" was  
applied contemptuously to a person or  
thing in the sense of miserable-looking,  
wretched. Cf. H. Peacham, *Com-  
pleat Gentleman*, 1622: "looke upon  
them side-ways and consider well  
their halfe-faces, as all coynes shew  
them"; Marston, *Histrion-Mastix*, iv.  
i: "yon halfe-fac'd minion"; Nashe,  
*Four Letters Confuted* (McKerrow, i.  
208): "your conscious minde, with all  
other odde ends of your halfe fac'd  
english," and Dekker, *Olde Fortunatus*  
(Pearson, i. 98). See also *King John*,  
i. i. 92, and *2 Henry IV.* iii. ii. 283.  
And Middleton and Rowley, *The  
Spanish Gipsy*, iv. iii. M. Mason  
thought that the allusion might be to  
half-faces on medals where, as in the  
coins of Philip and Mary, the profiles

of two sovereigns were represented.  
For the thought cf. Chaucer, *Canter-  
bury Tales*, A. 1625, 1626 —

"Ful sooth is seyd that love ne  
lordshipe

Wol . . . have no felaweshipe."

209. *apprehends*] conceives, as in  
*Midsummer-Night's Dream*, v. i. 5.

209. *figures*] imaginary forms, fancies,  
as in *Love's Labour's Lost*, iv. ii. 68.

210. *attend*] attend to, as in *Tempest*,  
i. ii. 73.

212. *I . . . mercy*] I beg your par-  
don. Middleton, *Your Five Gallants*,  
iv. vi: "I cry you mercy, sir; I pray,  
pardon me." The expression occurs as  
early as Chaucer, and is common in  
Elizabethan drama.

214, 215. *he . . . not*] Cf. *The Play  
of Stucley* (Simpson, *School of Shak-  
spere*, i. 210, 211): "Gov. . . . I will  
have them, every horse of them." *Stuc*.  
. . . Sirra thou gets not one of them,  
an a hair would save thy life." Possibly  
a quibbling allusion to the saying cited  
in Fuller's *Worthies* and Ray's *Pro-  
verbs*. "We will not lose a Scot," i.e.  
"anything, how inconsiderable soever,  
which we can save or recover" (Fuller).

Forbad my tongue to speak of Mortimer; 220  
But I will find him when he lies asleep,  
And in his ear I'll holla "Mortimer!"

Nay,  
I'll have a starling shall be taught to speak  
Nothing but "Mortimer," and give it him, 225  
To keep his anger still in motion.

*Wor.* Hear you, cousin; a word.

*Hot.* All studies here I solemnly defy,  
Save how to gall and pinch this Bolingbroke:  
And that same sword-and-buckler Prince of Wales, 230  
But that I think his father loves him not  
And would be glad he met with some mischance,  
I would have him poison'd with a pot of ale.

*Wor.* Farewell, kinsman: I'll talk to you  
When you are better temper'd to attend. 235

*North.* Why, what a wasp-stung and impatient fool

222. *holla*] *Ff*; *hollow* (*hollo* or *hallow*) *Qq*. 223, 224. *Nay*, . . .  
*222. speak*] divided as by Steevens (1793); one line *Qq*, *Ff*. 233. *him poison'd*  
*Pope*; *him poisoned* *Qq*; *poysoun'd him* *Ff*. 236. *wasp-stung*] *Q* 1; *waspe-*  
*tongue* *Qq* 2-6; *waspe tongue* *Qq* 7, 8; *waspe-tongu'd* *Ff*.

222. *And* . . . "Mortimer!" An gentleman or other for twelve pence.  
echo of Marlowe, *Edward II.* II. ii:— See E. Howes' account (Howes' *Stow*,  
"Younger Mortimer. Cousin, an if ed. 1631, p. 1024) of the frays with  
he will not ransom him, sword and buckler that were of frequent  
I'll thunder such a peal into his occurrence in the streets on Sundays  
ears and holidays till the rapier superseded  
As never subject did unto his king." the sword about the twentieth year of  
224. *I'll . . . speak*] Cf. Drayton, Queen Elizabeth. From that date  
*The Owle*: "like a Starling, that is gentlemen wore rapiers, while serving  
taught to prate"; and Florio's *Mont-* men continued to carry sword and  
*aigne*, II. xii: "We teach . . . Star- buckler. See V. Savola, *his Practise*;  
lins . . . to chat." See also Skelton, Florio's *Firste Fruits*, 1578, and  
*Speke, Parrot*, 212; Webster, *Duchess Second Fruits*, 1591 (p. 117); and  
of *Malfi*, I. i; and Dekker and Web- Porter, *Two Angry Women of Abing-*  
ster, *North-ward Hoe*, III: "I come ton, 1599 (Hazlitt's *Dodsley*, VII. 295):—  
not to teach a Starling."

228. *defy*] renounce, as in *King John*,  
III. IV. 23.

230. *that . . . Wales*] The epithet  
"sword-and-buckler" implies that  
the Prince was a sword-and-buckler man or  
swashbuckler." Cf. Jonson, *Bartholo-*  
*mew Fair*, Induction; "he has ne'er a  
sword and buckler-man in his Fair";  
*The Play of Stucley* (Simpson, *School*  
*of Shakspeare*, I. 183): "*Stuc*. A good  
sword and buckler man is of no reckon-  
ing amongst ye"; and Tarlton's *Fests*  
(ed. Hall, p. 9): "a little swaggerer,  
called Blacke Davie, who would at  
sword and buckler fight with any

Where's . . . your sword and  
buckler, sir?  
Get you such like habit for a  
serving-man."

Also Middleton, *The Phoenix*, II. iii.

233. *a pot of ale*] An allusion to the  
Prince's taste for tavern life.

234. To regularise the metre Capell  
reads *Fare you well* for *Farewell*, and  
*I will* for *I'll*. S. Walker would scan  
"Farewell" as a trisyllable.

235. *temper'd*] disposed, in the  
mood. So in *Troilus and Cressida*,  
V. iii. 1.

236. *wasp-stung*] Malone adopts the  
*wasp-tongue* of *Qq* 2-6 and refers, in

Art thou to break into this woman's mood,  
Tying thine ear to no tongue but thine own!

*Hot.* Why, look you, I am whipp'd and scourged with rods,  
Nettled, and stung with pismires, when I hear 240  
Of this vile politician, Bolingbroke.  
In Richard's time,—what do you call the place?—  
A plague upon it, it is in Gloucestershire;  
'Twas where the madcap duke his uncle kept,  
His uncle York; where I first bow'd my knee 245  
Unto this king of smiles, this Bolingbroke,—  
'Sblood!—

When you and he came back from Ravenspurgh.

*North.* At Berkley-castle.

*Hot.* You say true: 250  
Why, what a candy deal of courtesy  
This fawning greyhound then did proffer me!

242. *do you*] *de'ye* Ff. 243. *upon it*] *upon't* Ff. 247. 'Sblood] omitted  
Ff; begins line 248 Qq. 251. *candy*] *caudie* Ff 1, 2; *gandie* Ff 3, 4.

support of it, to *The Taming of the Shrew*, II. i. 210-19. *Wasp-tongue* is almost certainly a misprint, the second syllable being caught from line 238; or the printer's ear may have been at fault.

240. *Nettled*] whipped with nettles. Beaumont and Fletcher, *Philaster*, II; and Heywood, *Loves Mistris*, IV: "*Venus*. Ile whip you for't, with nettles steep in wine. *Cupid*. So you'll nettle mee, and I must smart for't." Cf. Dekker, *Satiro-Mastix* (Pearson, I. 232): "whipt them so with nettles."

240. *pismires*] ants.

241. *politician*] A word used almost invariably in a bad sense by Elizabethan writers. See Sir W. Raleigh (*Remains*, 1660, p. 46): "a cunning Polititian, or a Machiavilian at the least"; and L. Machin, *The Dumb Knight*, 1608 (Hazlitt's *Dodsley*, x. 170).

244. *madcap*] The Duke of York is described by Holinshed (*Historie of England*, III. 485) as "a man rather coueting to liue in pleasure, than to deale with much businesse, and weightie affaires of the realme." Hardyng (*Chronicle*, ed. 1812, pp. 340, 341) tells us that he was "glad and mery" and loved hunting and hawking:—

"All gentyll disporte [as to a lord]  
appent,  
He vsed aye."

The epithet "madcap" may have been traditional. Wright, however, suggests that it is only intended to be a part of Hotspur's random language.

244. *kept*] lived, as in *I Henry VI.* III. i. 47, and frequently elsewhere.

245. *York*] Edmund Langley, fifth son of Edward III.

245, 246. *where I . . .*] See *Richard II.* II. III. 41-50.

248. *Ravenspurgh*] A harbour, near Spurn Head, on the Yorkshire coast, where Henry IV. landed in 1399 on his return from exile. The place has since been submerged by the sea.

251. *candy . . . courtesy*] deal of sugarcandy courtesy. Cf. *The Return from Parnassus* (Hazlitt's *Dodsley*, ix. 172): "give him some sugarcandy terms"; and *Wily Beguiled* (Hazlitt's *Dodsley*, ix. 285): "he speaks nothing but almond-butter and sugarcandy." The epithet "candy" is transferred from "courtesy" to "deal." Puttenham (*Arte of English Poesie*, III. 22) in a paragraph devoted to "Your misplacing and preposterous placing of words," instances "A corall lippe of hew" for "A lippe of corall hew."

252. *fawning greyhound*] So in *Coriolanus*, I. vi. 38. The greyhound was formerly its master's chamber companion, and it is described by A. Fleming (*Of English Dogs*, 1576) as "being simply and absolutely, the best

Look, "when his infant fortune came to age,"  
 And "gentle Harry Percy," and "kind cousin;"  
 O, the devil take such cozeners! God forgive me! 255  
 Good uncle, tell your tale; I have done.  
*Wor.* Nay, if you have not, to it again;  
 We will stay your leisure.  
*Hot.* I have done, i' faith.  
*Wor.* Then once more to your Scottish prisoners.  
 Deliver them up without their ransom straight, 260  
 And make the Douglas' son your only mean  
 For powers in Scotland; which, for divers reasons  
 Which I shall send you written, be assured,  
 Will easily be granted. You, my lord, [*To North.*  
 Your son in Scotland being thus employ'd, 265  
 Shall secretly into the bosom creep  
 Of that same noble prelate, well beloved,  
 The archbishop.  
*Hot.* Of York, is it not?  
*Wor.* True; who bears hard 270  
 His brother's death at Bristow, the Lord Scroop.

253. *his*] *this* Qq 3, 4. 256. *I have*] *for I have* Ff. 257. *to it*] *too 't*  
 or *to 't* Ff. 258. *We will*] *Wee'l* or *We'l* Ff. 258. *i' faith*] *insooth* Ff.  
 264. *granted.* *You, my lord,*] Thirlby conj., Theobald; *granted you my Lord.*  
 Qq 1, 4; *granted you, my Lord.* Qq 2, 3, 5, 6, Ff. 264. *To North.*] Theobald.  
 269. *is it*] *is 't* Ff. 271. *Bristow*] Qq, Ff; *Bristol* Pope.

of the gentle kind of hounds" (Arber, *English Garner*, iii. 264). Grey conjectured *spaniel* for *greyhound*.

255. *cozeners*] cheats, deceivers, as in *Merry Wives of Windsor*, iv. v. 67. Two derivations have been suggested, one from "cousin" (cf. Cotgrave "Cousiner. To claim kindred for advantage, or particular ends"), the other from It. *cozzonare*, "to play the horse-breaker or courser. . . . Also, to play the craftie knave" (Florio). A pun on "cousin" and "cozen" occurs in *Richard III.* iv. iv. 222, and elsewhere.  
 261. *the Douglas' son*] See i. i. 70-72. The definite article designated the heads of distinguished Scottish families. In the border ballads the prefix is applied indiscriminately to Scottish and English leaders. So in *Cherry Chase*, ii. 25: "At last the Duglas and the Persé met." See also v. i. 116 *post*.  
 261. *mean*] means. Cf. *Two Gentlemen of Verona*, iv. iv. 113, and Drayton, *England's Heroical Epistles*, xv. 38:

"Make this a mean to raise the Nevils' Brood."

262. *For powers*] for raising forces.  
 266. *into . . . creep*] wind yourself into the confidence, into the counsels. So in Edwards, *Damon and Pythias* (Hazlitt's *Dodsley*, iv. 37): "When I spied my time . . . I crept into the king's bosom"; and Greene, *James IV.* i. i. J. Howell, *English Proverbs*, 1659 (p. 16): "He is mealy-mouth'd, he will creep into your bosom."

270, 271. *who . . . death*] See *Richard II.* iii. ii. 142. *Bears hard* = takes ill, resents.

271. *His brother's . . . Scroop*] This construction is not uncommon in M.E. See Chaucer, *Boke of the Duchesse*, 142: "Seys body the kyng," and *ibid.*, 282: "The kynges metyng, Pharoao." Also *Towneley Plays*, x: "hys fader, sete, dauid."

271. *Bristow*] The reading of Qq and Ff. This form, which is not yet obsolete, is that found in Holinshed.

I speak not this in estimation,  
 As what I think might be, but what I know  
 Is ruminated, plotted and set down,  
 And only stays but to behold the face 275  
 Of that occasion that shall bring it on.

*Hot.* I smell it: upon my life, it will do well.

*North.* Before the game is afoot, thou still let'st slip.

*Hot.* Why, it cannot choose but be a noble plot:  
 And then the power of Scotland and of York, 280  
 To join with Mortimer, ha?

*Wor.* And so they shall.

*Hot.* In faith, it is exceedingly well aim'd.

*Wor.* And 'tis no little reason bids us speed,  
 To save our heads by raising of a head;  
 For, bear ourselves as even as we can, 285  
 The king will always think him in our debt,  
 And think we think ourselves unsatisfied,  
 Till he hath found a time to pay us home:

277. *well*] *wond'rous well* Ff (reading *Upon . . . wond'rous well* as one line). 278. *game is*] Qq 1-4; *game's* (gam's F 2) the rest. 281. *ha?*] Capell; *ha!* Rowe; *ha!*— Theobald; *ha.* Qq, Ff. 282. *In faith*] *Infaith* Ff 1-3.

271. *the Lord Scroop*] William le Scrope, Earl of Wiltshire. He was the youngest son of Henry le Scrope, first Baron Scrope of Masham, and only brother to Sir Stephen Scrope. Shakespeare has followed Holinshed in the common error of making him a brother of the Archbishop of York. The Archbishop was the second son of Richard, Lord Scrope of Bolton.

272. *in estimation*] in supposition, conjecturally. *New Eng. Dict.* quotes *Paston Letters* (ed. 1872-5, i. 12), No. 4: "To the noubre of four score and more by estimacioun." Cf. Massinger, *The Guardian*, III. v:—

"what you are  
 Stands yet in supposition."

277. *I smell it*] So Lyly, *Mother Bombe*, I. i: "I smell your deuce, it will be excellent"; and Brome, *A Mad Couple well Match'd*, IV. iii: "This is some wagery plotted by my wife, I smell it."

278. *still*] constantly, as often in Shakespeare.

278. *let'st slip*] "To let slip" is to let a greyhound loose from the slip or leash by which he is held. Cf. *Coriolanus*, I.

vi. 39. "The careful slipper," says Madden (*Diary of Master William Silence*, p. 173), "must keep back his hound, well knowing that by so doing he whets rather than disedges his appetite for the chase."

284. *save . . . head*] Perhaps a reminiscence of Marlowe, *Edward II.* I. i:—

"*Kent.* . . . let these their heads

Preach upon poles . . .

*War.* O, our heads! . . .

*Y. Mor.* . . . our hands I hope  
 shall fence our heads . . .

*E. Mor.* Wiltshire hath men  
 enough to save our heads."

*Head*=an armed force, a force raised in insurrection. Hazlitt's *Dodsley*, viii. 267: *King.* . . . rebel lord! Art thou again gathering another head?"

285. *bear . . . can*] however discreet our behaviour may be. So in *Henry V.* II. ii. 3.

288. *pay us home*] pay us out, punish us. So Heywood, *Fair Maid of the West*, III. ii: "I paid him home: he's soundly mauled"; and Chettle, *Englandes Mourning Garment* (ed. Ingleby, p. 102).

And see already how he doth begin  
 To make us strangers to his looks of love. 290  
*Hot.* He does, he does: we'll be revenged on him.  
*Wor.* Cousin, farewell: no further go in this  
 Than I by letters shall direct your course.  
 When time is ripe, which will be suddenly,  
 I'll steal to Glendower and Lord Mortimer; 295  
 Where you and Douglas and our powers at once,  
 As I will fashion it, shall happily meet,  
 To bear our fortunes in our own strong arms,  
 Which now we hold at much uncertainty.  
*North.* Farewell, good brother: we shall thrive, I trust. 300  
*Hot.* Uncle, adieu: O, let the hours be short  
 Till fields and blows and groans applaud our sport!

[*Exeunt.*

293, 294. *course.* *When . . . suddenly,*] Capell (subst.); *course* *When . . . suddenly,* Q 1; *course.* *When . . . suddenly:* Qq 2-8, Ff 1-3; *course;* *When . . . suddenly,* F 4, Rowe, Theobald. 295. *Lord*] *Lo:* Q 1; *to* Q 8; *loe,* or *lo,* the rest. 301. *the*] omitted Ff 2-4. 302. *groans*] *groanes* Qq 7, 8. 302 *Exeunt.*] Exit. F.

294. *suddenly*] at once, immediately, "Your magazine's a-fire, sir; help, as in III. iii. 5 *lost*; and Beaumont and Fletcher, *The Island Princess*, III. iii: help suddenly!"



## ACT II

SCENE I.—*Rochester. An Inn Yard.*

*Enter a Carrier with a lantern in his hand.*

*First Car.* Heigh-ho! an it be not four by the day, I'll be hanged: Charles' wain is over the new chimney, and yet our horse not packed. What, ostler!

*Ost.* [*Within*] Anon, anon.

*First Car.* I prithee, Tom, beat Cut's saddle, put a few  
flocks in the point; poor jade, is wrung in the withers  
out of all cress. 5

Rochester . . . Yard] Capell.

Theobald.

*is Qq; Iade is Ff.*

6. *poor*] *the poor Ff.*

1. *an it*] *an't Ff.*

4. *Within*]

6. *jade, is*] Cambridge; *iade*

1. *by the day*] approaching day, towards morning (cf. Chaucer's "by the morwe"). See Caxton, *Reynard the Fox* (Arber, p. 104): "reste you a lytyl for it is by the daye . . . we shal awake you in al in tyme . . . Tho wente he and leyd hym down . . . and slepte tyl the sonne was rysen"; and W. Dunbar, *The Thryssil and the Rois*.—

"In bed at morwe . . .

Me thoct Aurora, with her crystal ene,

In at the window lukit by the day,  
And halsit me."

"By the day" is an archaic expression, introduced, perhaps, to mark the rustic speech of the carriers. "By the day" or "by this day," like "by the week," was a mild imprecation in every-day use. Mr. Craig suggested to me that "by the day" may be a parallel expression to "by the clock," meaning "to judge by the appearance of the day."

2. *Charles' wain*] the seven stars in Ursa-Major, called also the Plough. Cotgrave: "Ours: . . . also the North-ele starres called Charles Waine," and Sir Thomas Browne, *The Garden of Cyrus*, iii: "the two Stars in Charles' Wain never leave pointing at the Pole-Star."

3. *What, ostler*] I say, ostler!

"What" is an exclamation of impatience, as often.

5. *Cut's*] A pet name frequently given to a "curtal" or docked horse. See Heywood, *The Witches of Lancashire*, i. i: "I must spur Cutt the faster for 't"; and Munday, Drayton, Wilson and Hathaway, *Life of Sir John Oldcastle*, iii. ii: "Let me spouse my men: Tom upon cutte, Dicke upon hobbe, Hodge upon Ball," etc. "Cut" is an abbreviation of "curtal." See Minshew, *Guide into Tongues*; "a Curtall horse without a taile . . . pourceque il est court de queue"; and Greene, *Life and Death of Ned Broune* (Grosart, xi. pp. 17, 18): "I could ride him one part of the day like a goodly Gelding with a large Tayle hanging to his feetlockes, and the other part of the day I could make him a Cut, for I had an artificall taile so cunningly counterfeited, that the Ostler, when hee drest him coulde not perceiue it."

5, 6. *put . . . point*] put a few locks or tufts of wool in the pommel of the saddle. Cotgrave: "Floc de laine. A locke, or flocke of wooll."

6. *poor jade, is*] So Cambridge editors, noting that here and in line 12 *poor* either the article or the pronoun was

*Enter another Carrier.*

*Sec. Car.* Peas and beans are as dank here as a dog, and that is the next way to give poor jades the bots: this house is turned upside down since Robin Ostler died. 10

*First Car.* Poor fellow, never joyed since the price of oats rose; it was the death of him.

*Sec. Car.* I think this be the most villanous house in all London road for fleas: I am stung like a tench. 15

9. *that*] *this* Ff. 10. *Ostler*] *the Ostler* Ff. 12. *fellow*] Cambridge; *fellow*? Capell; *fellow* Qq, Ff. 14. *be*] *to be* Qq 5-8; 15 Ff.

intentionally omitted in order to give rusticity to the carriers' language. F supplies the article in the former passage—the *poor iade* is, though it omits it in the latter—*Poor fellow, never*. Qq read *poor iade* is.

6, 7. *wrung* . . . *cess*] galled excessively on the ridge between the shoulder bones by the saddle. For "out of all cess," immoderately, see Cotgrave: "Sans cesse . . . excessively, immoderately, out of all cess and crie"; and cf. the parallel expressions "out of all compass," "out of all measure," "out of all suit," "out of all cry," "out of all ho," "out of all speech." "Cess" = assessment; cf. North's *Plutarch*, *Marcus Cato*: "It was their office also, to cess and rate every citizen according to the estimation of their goods."

8. *dank*] damp, and therefore mouldy and unfit for food. "As dank as a dog" is as meaningless as most other alliterative similes. Cf. the collection of similes in *Appius and Virginia*, 1575 (Hazlitt's *Dodsley*, iv. 118). Dyce quotes from Taylor, *The World runnes on Wheels*: "I haue heard a Man say, I am as hot as a Dogge, or, as colde as a Dogge; I sweat like a Dogge (when indeed a Dogge neuer sweates), as drunke as a Dogge."

9. *next way*] nearest, shortest way, the best way. Cf. *Hickscorner* (Hazlitt's *Dodsley*, i. 194): "Then to heaven ye shall go the next way"; and *The Parson's Wedding*, iii. v (Hazlitt's *Dodsley*, xiv. 456).

9. *bots*] worms in the stomach and intestines of a horse. G. Markham (*Maister-Peece of Farriery*, 1615) de-

scribes the bots as "little short wormes with great read heads, and long white tails" and says that they are "ingendred by foule and naughty feeding." Blundevill (*The foure chiefest Offices belonging to Horsemanship*, 1580) attributes the bots to the same cause. See also Holland's *Plinie*, xxviii. xi. Reginald Scot (*Discoverie of Witchcraft*, ed. 1584, p. 248) cites a charm for the bots in a horse: "I conjure thee, O worme . . . that thou neither eat nor drink the flesh blood or bones of this horse." The bots are now known to be the larvæ of a dipterous fly which become attached to leaves and are swallowed by the horse.

10. *Robin Ostler*] In Munday, Drayton, Wilson and Hathaway, *The Life of Sir John Oldcastle*, the ostler is summoned by a carrier: "Ho! John Hostler."

12, 13. *never* . . . *rose*] Cf. Heywood, *The Fair Maid of the West*, ii. i: "Bess. How long is't since he died? Clem. Marry, the last dear year; for when corn grew to be at a high rate, my father never doughed after." See *Introd.* p. x.

15. *stung like a tench*] Perhaps an allusion to a parasite, which infests loach and tench, and which is well known to anglers as the common carp-loose. Ellacombe (*Shakespeare as an Angler*) thinks the reference may be to the once popular notion "that tench, in sucking from each other the slimy substance secreted on their scales, were biting and nibbling at each other." Malone suggests that "the similitude consists in the spots of the tench, and those made by the bite of vermin."

*First Car.* Like a tench! by the mass, there is ne'er a king christen could be better bit than I have been since the first cock.

*Sec. Car.* Why, they will allow us ne'er a jordan, and then we leak in your chimney; and your chamber-lie 20 breeds fleas like a loach.

*First Car.* What, ostler! come away and be hanged! come away.

*Sec. Car.* I have a gammon of bacon and two razes of ginger, to be delivered as far as Charing-cross. 25

*First Car.* God's body! the turkeys in my pannier are

16. *by the mass*] omitted Ff. 17. *christen*] in *Christendome* Ff. 19. *they*] you Qq 5-8, Ff. 26. *God's body*] omitted Ff. 26. *pannier*] *panniers* Ff 2-4.

16. *by the mass*] Sir T. Elyot, writing in 1531 (*The Governour*, II. vii), says that "the mass . . . is made by custom so simple an oath, that it is now used among husbandmen and artificers." It is described in Earle's *Microcosmographie*, 1628 (Arber, p. 55) as "an olde out of date innocent othe."

16, 17. *a king christen*] a Christian king, as opposed to "paynim kings." Nashe, *Works* (Grosart, II. 222): "all christen souls." F reads *a king in Christendome*. Dekker, *Old Fortunatus* (Pearson, I. 163): "I care not for any king in Christendome"; and T. Cooper, *An Admonition* (Arber, p. 98): "the Princes Catholike in christendom."

20. *leak in your chimney*] For "leak" cf. S. Rowlands, *The Knave of Clubs*, 1609 (Hunterian Club ed., II); and J. Howell, *English Proverbs* (ed. 1659, p. 12). *Chimney*, fireplace or hearth, as in *Cymbeline*, II. iv. 80, and Milton's *L'Allegro*. A. Borde, whose ideas of sanitation were in advance of his age, condemns the practice referred to in the text (*Dietary of Helth*, 1542, Early Eng. Text. Soc. ed., pp. 236, 237). See also Overbury, *Characters, Neues from the Chimney corner*.

21. *breeds fleas like a loach*] Steevens quotes Holland's *Plinie* (Bk. IX. ch. xlvii) to prove the existence of a belief that "some fishes there be, which of themselves are given to breed fleas and lice." Ellacombe thinks the reference is simply to the fecundity of the loach. See Badham, *Prose Halliutics*, p. 278. The same explanation is given by M.

Mason, and has the approval of Malone. Warburton conjectured *lock* for *loach*, and Coleridge *leach*. Coleridge suggested also that "loach" or "lutch" may be some lost word for dove-cote, notorious for breeding fleas.

22. *come away*] come hither, as in *Twelfth Night*, II. iv. 52.

24, 25. *razes of ginger*] roots of ginger, and not, as Theobald explains, bales of ginger. O.F. *raiz*, Lat. *radicem*, a root. *New Eng. Dict.* quotes Borde, *Breviarie of Health*, 1547: "Take and eate a race of grene ginger." Ginger was considered to be "expulsive in two degrees," and "a great comfort to the hart" (*A Looking-glas*, I. II). The "two razes of ginger" were, no doubt, a trifling gift sent by some one in the country to a friend in London. In the *History of Thomas, Lord Cromwell*, 1602, a "race of ginger" is among the gifts from his servant in England conveyed by Hodge to his master in the Low Countries. Cf. Jonson, *The Gipsies Metamorphosed* (Cunningham's *Gifford*, II. p. 154): "Prudence. They have robbed me too of a dainty race of ginger"; and Lodge and Greene, *A Looking-glas for London and England* (pr. 1594), II. iH. Ale, toast, nutmeg and ginger were the ingredients of a "pot of ale." In *The Famous Victories of Henry the Fifth* Dericke, one of the carriers who has been robbed, says: "hee hath beaten and wounded my packe, and hath taken the great rase of ginger, that bouncing Bess should haue had."

quite starved. What, ostler! A plague on thee!  
 hast thou never an eye in thy head? canst not hear?  
 An 'twere not as good deed as drink, to break the  
 pate on thee, I am a very villain. Come, and be  
 hanged! hast no faith in thee? 30

*Enter GADSHILL.*

*Gads.* Good morrow, carriers. What's o'clock?

*First Car.* I think it be two o'clock.

*Gads.* I prithee, lend me thy lantern, to see my gelding  
 in the stable. 35

*First Car.* Nay, by God, soft; I know a trick worth two  
 of that, i' faith.

*Gads.* I pray thee, lend me thine.

*Sec. Car.* Ay, when? canst tell? Lend me thy lantern,  
 quoth he! marry, I'll see thee hanged first. 40

*Gads.* Sirrah carrier, what time do you mean to come to  
 London?

*Sec. Car.* Time enough to go to bed with a candle, I  
 warrant thee. Come, neighbour Mugs, we'll call up

29. *An*] Pope; *And* Qq, Ff. 29. *good*] Qq 1-3; *good a* the rest. 30. *on*] Qq 1-4; of the rest. 32, 33. *o'*] Theobald; *a* Qq, Ff. 34. *lantern*] *lantherne* Qq 5, 6; *Lanthorne* Q 7, Ff. 36. *by God, soft*] Qq 7, 8; *by God soft* Qq 1-6; *soft I pray ye* Ff. 37. *i' faith*] omitted Ff. 38. *pray thee*] Qq 1, 2; *prithee* the rest. 39. *when?*] Qq 7, 8; *when* Q 1; *when*, the rest. 39. *lantern*] *Lanthorne* or *Lanthorn* Ff. 40. *quoth he!*] (*quoth he*) Qq; (*quoth-a*) Ff; *quoth a!* Rowe; *quoth a?* Capell; *quoth he?* Cambridge.

28. *hast . . . head?*] A common expression. See N. Breton, *Crossing of Proverbs*, 1616, Part II.: "Prov. Hee that hath his eyes in his head will looke about him"; and Nashe, *Pierce Penilesse, his Supplication to the Divell* (McKerrow, i. 208): "never an eye in your head to lead you over the threshold."

29. *as good . . . drink*] Proverbial. Cf. *Twelfth Night*, II. iii. 135: "'Twere as good a deed as to drink when a man's a-hungry."

36. *soft*] gently, go easy.

36, 37. *I know . . . that*] A common saying.

39. *Ay, when? canst tell?*] A scoffing retort—used to parry an inconvenient request. So in Heywood, *A Maiden-head well lost*, II. i: "Moun-

sieur. Your bottle quickly sirrah, come I say. Clowne. Yes, when? can you tell? doe you thinke I am such an Asse, to part so lightly with my liquor." Cf. *Comedy of Errors*, III. i. 52, and Jonson, *The Case is Altered*, v. i: "You wait for Rachel too: when I can you tell?"

43. *Time . . . candle*] A proverbial saying. Cf. Cooke, *Greene's Tu Quoque* (Hazlitt's *Dodsley*, vii. 91): "time to go to church, and not a man unroosted: this age has not seen a young gallant rise with a candle," and *Sir Gyles Goosecappe*, II (Bullen, *Old English Plays*, III. 40): "glowe wormes; whose lights a has so perfectly done, that you may goe to bed in the Chamber . . . without a Candle."

the gentlemen: they will along with company, for 45  
they have great charge. [Exeunt Carriers.]

Gads. What, ho! chamberlain!

Cham. [Within] At hand, quoth pick-purse.

Gads. That's even as fair as—at hand, quoth the cham-  
berlain; for thou variest no more from picking of 50  
purses than giving direction doth from labouring;  
thou layest the plot how.

*Enter Chamberlain.*

Cham. Good morrow, Master Gadshill. It holds current  
that I told you yesternight: there's a franklin in the  
wild of Kent hath brought three hundred marks 55  
with him in gold: I heard him tell it to one of his  
company last night at supper; a kind of auditor;

46. Exeunt Carriers] Rowe; Exeunt Qq, Ff.  
53. Enter . . .] after line 46 Qq, Ff.

48. Within] Capell.

46. *great charge*) much baggage; or, perhaps, a great quantity of money. Heywood, *Wise Woman of Hogsdon*, II. 1: "Having a charge of money about me."

47. *chamberlain*] the chamber attendant at an inn, who was often in confederacy with highwaymen.

48. *At hand, quoth pick-purse*] I am here, as the pick-purse said. The saying is quoted by Cotgrave: "A la main. Nimble, readily, actively, at hand (quoth pick-purse)"; and in *Appius and Virginia* (Hazlitt's *Dodsley*, iv. 129):—

"*Haphazard*. At hand (quoth pick-purse) here ready am I,  
See well to the cut-purse: be ruled by me."

*At hand*=ready, here, and was a usual answer of a servant to his master's call. See Edwards, *Damon and Pythias*, *Dodsley's Old Plays* (ed. 1780), i. 226; and Heywood, *The Wise Woman of Hogsdon*, II. ii:—

"*Sir Karry*. Where's Taber?

*Taber* (coming forward). At hand,  
noble master."

The origin of the expression "At hand, quoth pick-purse" is unknown, but it is similar in form to many such proverbial sayings, as "Bate me an ace, quoth Bolton" (Hazlitt's *Dodsley*, iv. 77), "Like will to like, quoth the Devil to the Collier" (*ibid.* iii. 348), and others.

51. *giving direction*] "To give direction" was a technical term in the cant

of highwaymen. Jonson, *Every Man out of his Humour*, iv. iv: "Punt. Cavalier, you knew signior Clog, that was hanged for the robbery at Harrow-on-the-Hill? *Sogliardo*. Knew him, sir! why, 'twas he gave all the directions for the action."

51. *labouring*] See quotation from Nashe in note on i. ii. 205, 106 ante.

53. *holds current*] holds good, is still true.

54. *a franklin*] a freeholder. Franklins were rich yeomen, of inferior rank to the gentry. See Overbury, *Characters, A Franklin*: "His outside is an ancient Yeoman of England, though his inside may give armes with the best Gentleman, and ne're see the Herauld." John Russell, *Boke of Nurture* (ed. Furnivall, p. 73), ranks Franklins with Serjeants of Law, ex-Mayors of London, Masters of Chancery, Apprentices of Law and Merchants who were in degree equal to a "squere of honoure."

54, 55. *the wild of Kent*] the weald of Kent. Lyly, *Euphues and his England* (Arber, p. 268): "I was borne in the wyld of Kent"; and Middleton, *Michaelmas Term*, II. iii: "Master John Blastfield, esquire, i' th' wild of Kent."

55. *marks*] The mark, or 13s. 4d., was a sum of account only, not an actual coin.

57. *a kind of auditor*] The auditor is the person described as "one of

one that hath abundance of charge too, God knows what. They are up already, and call for eggs and butter: they will away presently. 60

*Gads.* Sirrah, if they meet not with Saint Nicholas' clerks, I'll give thee this neck.

*Cham.* No, I'll none of it: I pray thee, keep that for the hangman; for I know thou worshippest Saint Nicholas as truly as a man of falsehood may. 65

*Gads.* What talkest thou to me of the hangman? if I hang, I'll make a fat pair of gallows; for if I hang, old Sir John hangs with me, and thou knowest he is no starveling. Tut! there are other Trojans that thou dreamest not of, the which for sport sake are 70 content to do the profession some grace; that would,

61. *Saint*] S. Ff. is] *hee's* or *he's* Ff.

63. *pray thee*] Qq 1-3; *prethee* the rest

68. *he*

his company" and "one that hath abundance of charge too," and not, I think, the franklin. Some editors, however, refer "a kind of auditor" to the franklin, influenced probably by recollections of Chaucer's Franklin, who had been a "shirreue" and a "countour". An auditor was an officer of the King who examined the accounts of receivers, sheriffs, escheators, collectors and other "under Officers Accountable" (Minshew *s.v.* Auditor). The "kind of auditor" may have been an auditor of the exchequer (cf. II. ii. 54 *post*).

58. *charge*] baggage. See note to line 46 *ante*.

59, 60. *eggs and butter*] a favourite breakfast dish. Nashe, *Have with you* (Grosart, iii. 190, 191): "a gormandizing breakfast, he saies, I was at of eggs and butter."

61. *Saint Nicholas' clerks*] A euphemism for highwaymen. See Nashe, *Martin's Month's Munde* (Grosart, i. 151): "like the Saint Nicolas Clarkes on Salsburie plaine . . . stept out before vs in the high waie, and bidde vs stand"; and Dekker, *Belman of London*: "The thief that commits the robbery, and is chief clerk to Saint Nicholas, is called the high lawyer." Cotgrave has "Batteurs d'estrade . . . Purse-takers . . . or S. Nicholas clarkes." Saint Nicholas was the patron-saint of children, scholars, sailors, shepherds, travellers, and perhaps also of thieves. His association with robbers may have

arisen from the legend which is the subject of the miracle, *Ludus Super Iconia Sancti Nicolai* (Pollard, *English Miracle Plays*, Appendix II.), in which the Saint miraculously causes certain robbers to restore a treasure which had been placed under his protection. It is possible that the expression "Saint Nicholas' clerks" may be due to Saint Nicholas' joint patronage of scholars and robbers. Or perhaps the name, as Warburton suggested, may have been, with a kind of pun, transferred from scholars, the clerks of Saint Nicholas, to thieves, the clerks of "old Nick." This explanation receives some support from the chamberlain's reply. Whalley asserts that the parish clerks of London were incorporated in a fraternity or guild, with Saint Nicholas for their patron.

69. *Trojans*] "Trojan," like "Corinthian" and "Ephesian," was a cant term for a convivial fellow. Wright quotes from *Kemps nine dayes wonder* (sig. c 2 recto): "he was a kinde good fellow, a true Trojan."

70. *for sport sake*] So in Beaumont and Fletcher, *The Scornful Lady*, v: "for our sport sake," and frequently elsewhere. In "for sport sake," "for their own credit sake" (lines 72, 73 *post*), "for safety sake" (v. i. 65 *post*), and similar expressions, "sake" seems to have been treated as an adverbial suffix, and was sometimes joined by a hyphen to the preceding word. The genitival construction was also common.

if matters should be looked into, for their own credit sake, make all whole. I am joined with no foot land-rakers, no long-staff sixpenny strikers, none of these mad mustachio purple-hued malt-worms; but 75 with nobility and tranquillity, burgomasters and

72. own] omitted Qq 6-8. 73, 74. foot land-rakers] Theobald; footland rakers Qq 1-3 (subst.); foot-land rakers Qq 4-8; Foot-land-Rakers Ff. 75. mustachio purple-hued] Mustachio-purple-hu'd Ff.

73, 74. no foot land-rakers] no roving foot-pads. "To rake," to rove about, to wander, is from O.N. *reika*, to ramble (M.E. *raken*, to rove or wander). See *Pierce the Ploughman's Crede* (c. 1394), line 72: "ry3t as Robertes men [a set of lawless vagabonds, notorious for their outrages," Skeat] raken aboute, At feires & at ful ales"; and Ritson, *Ancient Songs*, ii, 55:—

"Yonder comes a courteous knight,  
Lustely raking over the lay."

*New Eng. Dict.* quotes a late example from Mandeville, *Fable of the Bees*. With "land-raker" cf. "land-leaper," "land-loper." Minshew: "a Land-leaper, a leaper of Lands. L. Erro, vagus, multivagus."

74. no long-staff sixpenny strikers] no beggarly cut-purses armed with long-staves. Cf. *The Second Maiden's Tragedy*, ii. i. (Hazlitt's *Dodsley*, x. 418): "one that robs the mind, twenty times worse than any highway-striker"; Beaumont and Fletcher, *Beggars' Bush*, iii. iii; Bailey's *Dict.* (Canting Words): "Strike, to beg, to rob." "Striker" and "to strike" were cant terms for "a cut-purse" and "to cut a purse." Dekker, *Belman of London* (Grosart, ii. 155): "The act [of purse-cutting] is called striking," and the same author's *The Roaring Girl*, v. 1. Foot-pads and cut-purses were armed with staves with which they knocked their victim down or pulled him from his horse. See Dekker, *Wonderfull Yeare* (Grosart, i. 142), 1603: "hee was none of those rascally Tinkers, that with . . . a pike-staffe on their necks, will take a purse sooner than stop a kettle"; Bailey's *Dict.* (Canting Words): "Foot-Pads, or Low Pads; a Crew of Villains, who rob on Foot, some of them using long Poles or Staves, with an Iron Hook at the End, with which they either pull Gentlemen from their Horses, or knock them down"; and Lyly, *Mother Bombe*, i. i. When

Evelyn was robbed near Bromley, 23rd June, 1652, he records in his *Diary* (quoted by Wright), "two cut-throates started out, and striking with long staves at ye horse and taking hold of thereines threw me downe." *Sixpenny*, base, paltry, as in Nashe, *Anatomic of Abuses, Epistle* (McKerrow, i. 7): "everie six pennie slaue." Cf. Massinger, *The City Madam*, iii. i: "I know them, swaggering, suburban roarsers, sixpenny truckers"; Dekker, *The Honest Whore*, Part I. (Pearson, ii. 26), Dekker and Webster, *Westward Hoe* (Pearson, ii. 339); Jonson, *The Magnetic Lady*, Induction. Johnson explains "sixpenny strikers" as "fellows that knock men down for sixpence." Cf. *The London Prodigal*, v. i, and Beaumont and Fletcher, *Beggars' Bush*, v. ii.

75. mad musuchio purple-hued malt-worms] roistering purple-faced moustached drunkards. Moustaches, which were supposed to indicate valour, were much affected by "roarsers" or swaggerers. *Malt-worms*, toppers. In Nashe's *Four Letters Confuted* (Grosart, ii. 215), Dr. Perne is described as "a morning booke-worm, an afternoon malt-worme." See Nashe, *A Wonderful Astrological Prognostication* (Grosart, ii. 147): "the dearth, that by their devout drinking is likely to ensue of Barly, if violent death take not away such consuming mault-worms."

76. tranquillity] There seems no reason to suspect tranquillity, the reading of all Qq and Ff. It is in the vein of travesty upon language which gives us "gratillity" in *Twelfth Night*, ii. iii. 27: "I will impeticoes thy gratillity"; it seizes, too, a salient characteristic of "nobility" in opposition to the "land-rakers," "six-penny strikers" and "mad malt-worms" with whom "nobility" is contrasted. If change were necessary, I would add *squirillity* to the proposals of Collier

great oneyers, such as can hold in, such as will strike sooner than speak, and speak sooner than drink, and drink sooner than pray : and yet, 'zounds, I lie ; for they pray continually to their saint, the common- 80 wealth ; or rather, not pray to her, but prey on her ;

77. *oneyers*] *Oneyers* Qq 2-8, Ff; *Oneyres* Q 1; *moneyers* Hardinge conj., Theobald; *seignors* Theobald conj.; *owners* Hammer; *one-eers* Johnson conj.; *mynheers* Capell; *onyers* Malone conj. 79. 'zounds] omitted Ff. 80. 10] unto Ft. 81. *pray*] to *pray* Ff. 81. *prey*] *pray* Qq 1-4.

(*sanguinity*), Keightley (*gentility*), Bullock (*rank-ilty*) and Bailey (*true quality*). In Edwards, *Damon and Pythias*, counterfeit courtiers are said to be "fountaines of squirility," i.e. scurrility. "Tranquillity" may have special and covert reference to the Prince — his Tranquil or Serene Highness.

77. *great oneyers*] Perhaps a burlesque formation modelled upon "lawyers" from "great ones," once a common expression even in serious writers. Thus Selden, *Table-Talk* (ed. Singer, p. 142): "So you may find a Lawyer in the Temple that gets little for the present ; but he is fitting himself to be in time one of those great Ones that do get." Among numerous conjectural emendations of *oneyers* the most interesting are *moneyers*, officers of the mint, bankers (Theobald, after Hardinge); *seignors* (Theobald); *owners* (Hammer); *mynheers* (Capell); *onyers*, public accountants, from a verb *ony*, to settle accounts in a special manner (Malone); *majors* or [grand] *jurors* (Herr). Johnson explains the cant termination in "great oneyers or great-one-éers" by comparing "privateer," "auctioneer," "circuitteer." Cf., too, such burlesque forms—common in the dramatists—as "drinkalian," "hungarian," "waist-coateer," "scarleteer," "rascabillian," etc.

77. *hold in*] keep their counsel (Malone), keep and stick close to one another (Tollet), hold themselves in, keep in bounds. Madden explains "hold in" as a term in hunting for a hound that is "true-bred" and "will ne'er out" (*Antony and Cleopatra*, II. vii. 35), i.e. will stick to his quarry. In *The Noble Arte of Venerie*, 1575, it is said that when you uncouple your young hounds from the old and experienced hounds "you must have good prickers and huntsmen on horsebacke in the tayle of them to make them hold in close." [Madden,

*Diary of Master William Silence*, p. 54.]

77. *strike*] Cf. Lyly, *Midas*, iv. ii: "a Nation . . . so valiant, that are readier to strike than ward," and Saviola, *his Practise* (1575), p. 11: "every man can strike, but every man hath not the skill to strike." Warburton and Malone attempt to read sense and logic into Gadshill's half-nonsense. The former finds a natural gradation in the order of the ideas "hold in," "speak," "drink," "pray," and would secure "a very regular and humorous climax" by reading *think* for *drink*. Malone explains the whole passage: "Men who will knock the traveller down sooner than speak to him ; who yet will speak to him and bid him stand, sooner than drink ; (to which they are sufficiently well inclined,) and lastly, who will drink sooner than pray." The climax, he admits, is not regular.

80, 81. *pray . . . commonwealth*] Cf. Dekker, *Ravens Almanacke* (Grosart, iv. 204): "Summer . . . the Ploughmans Goddesse to whome he prayes . . . Summer, that is the Saint to whome Bowyers and Fletchers kneele."

81. *not pray . . . prey on her*] Perhaps Shakespeare had in mind a passage in Robinson's *More's Utopia* (1557), ii: "Therefore when I consider and way in my mind all these commen wealthes, which now a dayes any where do flourish, so God helpe me, I can perceave nothing but a certain conspiracy of riche men procuringe their owne commodities under the name and title of the commen wealth." This is quoted by Nashe in *The Unfortunate Traveller*. "Pray to . . . prey on" is an instance of the figure of speech which Puttenham (*Arte of English Poesie*, ed. Arber, p. 216) calls "Atanacisio" or "the Rebound." This figure, he writes, "playeth with one word written all alike but carrying divers senses as thus : 'To pray for you ever



for they ride up and down on her and make her their boots.

*Cham.* What, the commonwealth their boots? will she hold out water in foul way?

85

*Gads.* She will, she will; justice hath liquored her. We steal as in a castle, cock-sure; we have the receipt of fern-seed, we walk invisible.

*Cham.* Nay, by my faith, I think you are more beholding to the night than to fern-seed for your walking invisible. 90

89. *by my faith*] omitted Ff. 89. *think*] *thinke* rather Ff. 90. *to fern-seed*] Qq; *to the Fernseed* F; *the fern seed* (or *fern-seed*) Ff 1-4.

I cannot refuse, To pray upon you I should you much abuse." See R. Carew, *The Excellency of the English Tongue*, 1595 (Gregory Smith's *Eliz. Crit. Essays*, II. 288); and N. Breton, *The Good and the Bad*, 1616: "He [a beggar] prays for all and preys upon all."

82, 83. *make . . . boots*] plunder her, make her their booty or spoil. So in *3 Henry VI.* iv. i. 13; Spenser, *Faerie Queene*, v. vii. 38: "Harvest riches, which he made his boot"; and Chettle, *Kind-hartes Dreame*: "men beside all honestie, willing to make boote of cloakes, hats, purses." *Boots* is perhaps a misprint for *boot* (*boote*).

85. *hold out water*] See Stubbes, *Anatomy of Abuses*, Part II. (ed. Furnivall, p. 36): "you shall have some leather scarcely halfe tanned, so that . . . [it] will holde out no water, or very little"; and *ibid.* p. 37: "the shoemaker liquoreth [greases] his leather, with waterish liquor. . . . And . . . they saie they use to put salt in the liquor, wherewithall they grease the leather of purpose, to the ende that the leather shal never hold out water. . . ."

86. *hath liquored*] hath greased, moistened with liquor, with a play on "liquor," meaning to ply with drink, to make drunk. In both meanings "liquored" is found in association with "hold out water," = to be watertight, and to be full of drink (and so watertight). See passages quoted in last note, and *Jacke Drums Entertainment*, I. i: "[Enter Flawne] *Kath.* It seemes he can scarce carrie himselfe. *Drum.* He's over the shoes, yet heele hold out water, for I have liquor'd him soundly." Cf. also Beaumont and Fletcher, *The Mad Lover*, III. iii:

"And all to liquor thy old boots"; Brome, *The Queens Exchange*, II. 11: "he that is not soundly liquor'd by night shall Be made fewel for our Bonafire"; Middleton and Dekker, *The Roaring Girl*, IV. ii: "It's but liquoring them both soundly, and then you shall see their cork heels fly up." For any serious meaning there may be in Gadshill's speech, cf. Brome, *The City Wit*, IV. 1: "Virtue goes often wretched, and is forc'd to be cobbled up, with base means, to hold out water and cold necessity."

87. *as in a castle*] So Beaumont and Fletcher, *The Little French Lawyer*, I. 1: "we shall fight, as in a castle"; and *ibid.* IV. 1: "we may do't as safe as in a castle."

87. *cock-sure*] secure, in absolute safety. Cf. Skelton, *Why Come ye nat to Courte*, 279: "He maketh himselfe cock sure"; and *The Conflict of Conscience*, III. iii: "I fear not, but it is cock sure now." Bailey's *Dict.* (*Canting Words*) has "Cock-sure, very sure." *New Eng. Dict.* suggests that the original reference may have been to the security or certainty of the action of a cock or tap in preventing the escape of liquor, or perhaps of a cock with a removable turning-key in leaving the contents of a tun secure from interference.

87, 88. *we have . . . fern-seed*] Alluding to the belief that the small seed of the fern is visible only on St. John's Eve, and that, if then gathered, it renders the wearer invisible. See Jonson, *The New Inn*, I. 1: "*Lov.* Why were you seen? *Fer.* Because indeed I had No medicine, sir, to go invisible: No fern-seed in my pocket."

*Gads.* Give me thy hand: thou shalt have a share in our purchase, as I am a true man.

*Cham.* Nay, rather let me have it, as you are a false thief.

*Gads.* Go to; "homo" is a common name to all men. 95

Bid the ostler bring my gelding out of the stable.

Farewell, you muddy knave. [Exeunt.

## SCENE II.—*The Highway, near Gadshill.*

*Enter* PRINCE HENRY and POINS.

*Poins.* Come, shelter, shelter: I have removed Falstaff's horse, and he frets like a gummed velvet.

92, 93. *Give . . . man*] prose Qq; three lines ending *hand, purpose, man*. Ff.  
93. *purchase*] *purpose* Ff. 96. *my*] *the* Ff. 97. *you*] Q 1; *ye* the rest.  
97. Exeunt.] omitted Qq.

### SCENE II.

The Highway . . .] Cambridge; The highway. Pope; Scene changes to the Highway. Theobald; Gad's Hill. The Road down it. Capell. Enter . . .] Capell; Enter Prince, Poines, and Peto, &c. Qq; Enter Prince, Poynes, and Peto. Ff.

93. *purchase*] A euphemistic expression for thieves' plunder. *Henry V.* III. ii. 45: "They will steal any thing and call it purchase," and Greene, *Art of Conny-Catching*, 1591 (Grosart, x. 38): "The mony that is won, Purchase." Also Jonson, *Bartholomew Fair*, II. i. F reads *purpose*, and gives Gadshill's speech in three lines, ending *hand . . . purpose . . . man*. Gadshill is perhaps quoting from some popular ballad.

93. *a true man*] an honest man, as opposed to a thief. Heywood, *The Royall King*, III (Pearson, vi. 39): "hee that is a Theefe cannot be a true man," and Munday, Drayton, Wilson and Hathaway, *The Life of Sir John Oldcastle* (1600), III. iv: "Sir John. Stand, true-man! saies a thief. King. Stand, thiefe! saies a true man."

95. "homo" . . . men] A trite quotation from Lily's *Shorte Introduction of Grammar* (ed. 1549): "a Noun Substantive either is Proper to the thing that it betokeneth; as, Edwardus is my proper Name: Or else is common to more; as, Homo is a Name common to all men." Gadshill has promised as a "true man"; the chamberlain bids him promise as a "false thief," to which Gadshill replies that he is a [true] man, for "homo" is a common name to all

men, including [false] thieves. The quotation from Lily is the subject of many equivocations in Elizabethan dramatists and writers. See Harman, *Caveat for Common Cursetors*, 1567 (Early Eng. Text Soc. ed., p. 73): "And afterwards she is common and indifferent for any that wyll use her, as homo is a common name to all men"; and Middleton, *The World Tost at Tennis* (Bullen, vii. 156): "Faith, the Latins haue no proper word for it [cuckold] that ever I read; homo, I take it, is the best, Because it is a common name to all men." Also *The Puritan*, I. i; and Hazlitt's *Dodsley*, IX. 53 and vi. 309.

97. *muddy*] dull-witted. So in *The True Trojans*, v. iv. (Hazlitt's *Dodsley*, xii. 528). "O, that base fortune should great spirits damp, And fawn on muddy slaves," and Munday, *The Death of Robert Earl of Huntingdon*, II. i: "muddy slaves, whose balladising rhymes . . . show their brutish thoughts." Also *The Play of Stucley*, line 1309.

### SCENE II.

2. *frets*] chafes, as in Nashe, *Martin's Months Minde* (Grosart, i. 166): "to chafe and fret above measure." Velvet, like satin and taffeta, was sometimes

*Prince.* Stand close.

*Enter FALSTAFF.*

*Fal.* Poin's! Poin's, and be hanged! Poin's!

*Prince.* Peace, ye fat-kidneyed rascal! what a bawling  
dost thou keep! 5

*Fal.* Where's Poin's, Hal?

*Prince.* He is walked up to the top of the hill: I'll go  
seek him.

*Fal.* I am accursed to rob in that thief's company: the 10  
rascal hath removed my horse, and tied him I know  
not where. If I travel but four foot by the squire  
further afoot, I shall break my wind. Well, I doubt  
not but to die a fair death for all this, if I 'scape  
hanging for killing that rogue. I have forsworn his 15  
company hourly any time this two and twenty years,  
and yet I am bewitched with the rogue's company.  
If the rascal have not given me medicines to make

7. *Where's*] Q 1; *What* the rest. 10. *thief's*] *theefe* F. 10. *the*] *that* Ft.  
12. *squire*] *squaire* Q 8; *square* Ff 3, 4; *squier* Cambridge. 16. *two and*  
*twenty*] Ff; xxi. or 22. Qq. 16. *years*] *yeares* Q 1; *yeare* or *year* the rest.

fraudulently treated with gum which improved its gloss but rendered it liable to fret or fray. See Beaumont and Fletcher, *The Woman-Hater*, iv. iii: "She's a piece of dainty stuff . . . Smooth and soft, as new sattin; She was ne'er gumm'd yet . . . nor fretted"; Middleton, *Anything for a Quiet Life*, ii. ii: "*Franklin Junior*. Good satins, sir. *George*. The best in Europe, sir; here's a piece. . . . Mark his gloss, he dazzles the eye to look upon him. *Franklin*. Is he not gumm'd?" and Ray, *Proverbs*: "Frets like gumm'd taffaty." Steevens quotes Webster and Marston, *The Malcontent*: "I'll come among you, like gum into taffata, to fret, fret."

3. *close*] out of sight, concealed. So Beaumont and Fletcher, *Monsieur Thomas*, iii. i: "stand close, unseen," and Heywood, *The English Traveller*, iv. i: "Stand you close, Be not yet scene."

5. *fat-kidneyed rascal*] An allusion to the layers of fat in which the kidneys are embedded. A rascal was a lean deer, and so "fat-kidneyed rascal" may be a kind of oxymoron.

5, 6. *what . . . keep*] Cf. *Twelfth Night*, ii. iii, 76,

8. *is walked*] This construction, common in M.E., is found as late as the eighteenth century.

10, 11. *the rascal . . . horse*] Mr. Craig thought that Shakespeare may have been indebted to Nashe's *Pierce Penilesse his Supplication to the Divell*, 1592 (*Works*, McKerrow, i. 201): "The Romane Censors, if they lighted upon a fat corpulent man, they straight tooke away his horrese, and constrained him to goe a foote. . . . If we had such horse-takers amongst us, and that surfit-swolne Charles, who now ride on foot-cloathes, might be constrained to carrie their flesh budgets from place to place on foote, the price of velvet and cloath would fall with their belies. . . . Plenus venter nil agit libenter."

12. *by the squire*] measured by the squier or rule, accurately measured. So in *Winter's Tale*, iv. iv. 348; and Jonson, *A Tale of a Tub*, iv. ii. Minshew has: "Squire or rule. G. Esquierre. . . . à esquierre, i. ad normam, by the squire," and Cotgrave defines *Esquierre* as "A Rule, or Squire."

18. *medicines*] love philtres. Cf. Drayton, *The Muses' Elysium*, Nymphal vii: "physic . . . And powders too to make their sweethearts love

me love him, I'll be hanged; it could not be eise;  
 I have drunk medicines. Pains! Hal! a plague 20  
 upon you both! Bardolph! Peto! I'll starve ere  
 I'll rob a foot further. An 'twere not as good a  
 deed as drink, to turn true man and to leave these  
 rogues, I am the veriest varlet that ever chewed with  
 a tooth. Eight yards of uneven ground is three- 25  
 score and ten miles afoot with me; and the stony-  
 hearted villains know it well enough: a plague upon  
 it when thieves cannot be true one to another! [*They*  
*whistle.*] Whew! A plague upon you all! Give  
 me my horse, you rogues; give me my horse, and 30  
 be hanged!

*Prince.* Peace, ye fat-guts! lie down: lay thine ear close  
 to the ground and list if thou canst hear the tread of  
 travellers.

*Fal.* Have you any levers to lift me up again, being down? 35  
 'Sblood, I'll not bear mine own flesh so far afoot  
 again for all the coin in thy father's exchequer.  
 What a plague mean ye to colt me thus?

*Prince.* Thou liest; thou art not colted, thou art uncolted.

*Fal.* I prithee, good Prince Hal, help me to my horse, 40  
 good king's son.

21. *upon*] *on* Qq 6-8. 21. *Bardolph*] *Bardoll* Qq 22. *I'll rob*] *I rob* Ff.  
 22. *An*] *Pope*; *And* Qq, Ff. 23. *as drink*] *as to drinke* Ff. 27, 28. *upon*  
*if*] *upon't* Ff. 29. *upon*] *light upon* Ff. 29, 30. *Give me*] *Give* Ff 1, 2.  
 33. *canst*] *Q* 1; *can* the rest. 36. 'Sblood] omitted Ff. 40. *Prince Hal*]  
*prince, Hal* Qq 1, 2.

them," and *Tarlton's Jests* (ed. Hall, p. 43): "unless you can give me medicines to make me love them." Cotgrave gives: "Philtre. . . An amorous potion, or love-procuring medicine." The effects of such a medicine are described in an amusing way in Beaumont and Fletcher's *Humorous Lieutenant*, iv. vi. Fynes Moryson (*Itinerary*, c. 1617) relates that the Germans, especially in the lower parts of Germany, gave one another potions to force love, that "Spanish flies and like things" were used for this purpose, and that accidents were of frequent occurrence (C. Hughes, *Shakespeare's Europe*, p. 348).

38. *colt*] cheat, trick. So Beaumont and Fletcher in *The Little French Lawyer*, ii. ii: "Am I thus colted?" and in *Rule a Wife*, iv. i: "I'll colt you once

more"; and Nashe, *Have with you to Saffron Walden*, 1596 (Grosart, iii. 143). Steevens cites Beaumont and Fletcher's *Loyal Subject*, iii. i: "What are we bobbed thus still? colted and carted?" Also North's *Plutarch*, *Cicero*, 1579 (ed. 1676, p. 728): "thus was Cicero finely colted, as old as he was, by a young man" [*New Eng. Dict.*]. Bailey's *Dict.* (Canting Words): "*Colt*, an Inn-keeper that lends a Horse to a Highway-man, or to Gentlemen Beggars: also a Lad newly initiated into Roguery." Wright quotes "The Inn-keeper or Hackney-man, of whom they haue horses, is cald a Colt" from a chapter on "Rancke Riders. The manner of cozening Inn-keepers" in Dekker's *Lanthorne and Candle-light* (Grosart, iii. 251).

*Prince.* Out, ye rogue! shall I be your ostler?

*Fal.* Go hang thyself in thine own heir-apparent garters! If I be ta'en, I'll peach for this. An I have not ballads made on you all and sung to filthy tunes, let 45 a cup of sack be my poison: when a jest is so forward, and afoot too! I hate it.

*Enter GADSHILL, BARDOLPH and PETO with him.*

*Gads.* Stand.

*Fal.* So I do, against my will.

*Poins.* O, 'tis our setter: I know his voice. Bardolph, 50 what news?

42. *ye*] Q 1; you the rest. 43. *Go*] omitted Qq 1, 2. 44. *An*] Pope; and Qq, Ff. 45. *you*] omitted Qq 3-8, Ff. 46. *a jest*] Q 1, Ff; *jest* the rest. 47. *Enter . . .*] Capell; *Enter Gadshill.* Qq, Ff. 50, 51. *Bardolph . . . news*] separate line in Ff.

43. *Go hang . . . garters*] "He may hang himself in his own garters" is quoted by Steevens from Ray's *Proverbs*. Cf. C. Tourneur, *The Atheist's Tragedy*, II. v: "The gentleman . . . swore he would hang me up at the next door . . . So, for want of a cord, he took his own garters off; and as he was going to make a noose, I watched my time and ran away. And as I ran, indeed I bid him hang himself in his own garters." In Munday, *The Death of Robert Earl of Huntingdon*, v. 1, Brand the murderer hangs himself from a tree with his own garters.

44, 45. *An . . . ballads*] An allusion to the practice of spiting an enemy by hiring a ballad-writer to lampoon him. See Jonson, *Bartholomew Fair*, II. 1: "an thou wrong'st me . . . I'll find a friend who shall right me, and make a ballad of thee"; Massinger, *The Parliament of Love*, IV. v: "I will have thee Pictured as thou art now, and thy whole story Sung to some villainous tune in a lewd ballad." Ballads were written on every topical subject of interest to the populace, from an event of national importance down to a robbery or the execution of a common felon. The writers of these ballads were in the lowest degree of poets—"ten-groat rhymers" Massinger calls them (*The Bondman*, v. iii). One Martin Parker was a famous writer of ballads, and Jonson (*Every Man in his Humour*, I. ii) mentions John Trundle at the sign of the Nobody in Barbican

as a printer of ballads. The ballads were sung and sold in the streets by ballad-singers, and the sheets on which they were printed were frequently stuck upon the walls of inns or taverns "as they were scutcheons" (see Glapthorne, *Ladies Priviledge*, III, and Fletcher, *Philaster*, II).

45. *sung . . . tunes*] So in *Andromana*, v. ii (Hazlitt's *Dodsley*, xiv. 267): "I shall . . . Be balladed, and sung to filthy tunes"; and in S. Rowley, *The Noble Souldier* (1634), III. II (Bullen's *Old English Plays*, I): "I shall haue scurvy ballads made of me Sung to the Hanging Tune." Each kind of ballad had its appropriate tune. Thus *Fortune my Foe* was the Hanging Tune, i.e. the tune to which were sung ballads relating to executions.

47. *afoot*] in execution. Cf. Beaumont and Fletcher, *The Noble Gentleman*, I: "see this business be a-foot With expedition"; R. Brome, *The English Moor*, I. II: "some stratagem a foot." For *forward*, and *afoot too* Vaughan proposed *forward afoot*, and *I afoot too*. A conjectural emendation (Anon. ap. Cambridge Shakespeare) *forward,—and afoot too* is happy. Mr. Craig, I think, read the passage so.

50. *setter*] a thieves' decoy. See Greene, *Art of Conny-Catching*, 1591 (Grosart, x. 15); Dekker, *The Belman of London* (Grosart, III. 130, 131): "The party that fetcheth in the Gull . . . is . . . called . . . the Setter." J. Wilkins (*An Essay towards a Real Character*, 1668)

*Bard.* Case ye, case ye; on with your vizards: there's money of the king's coming down the hill; 'tis going to the king's exchequer.

*Fal.* You lie, ye rogue; 'tis going to the king's tavern. 55

*Gads.* There's enough to make us all.—

*Fal.* To be hanged.

*Prince.* Sirs, you four shall front them in the narrow lane; Ned Poins and I will walk lower: if they 'scape from your encounter, then they light on us. 60

*Peto.* How many be there of them?

*Gads.* Some eight or ten.

*Fal.* 'Zounds, will they not rob us?

*Prince.* What, a coward, Sir John Paunch?

*Fal.* Indeed, I am not John of Gaunt, your grandfather; 65  
but yet no coward, Hal.

*Prince.* Well, we leave that to the proof.

*Poins.* Sirrah Jack, thy horse stands behind the hedge: when thou needest him, there thou shalt find him.  
Farewell, and stand fast. 70

*Fal.* Now cannot I strike him, if I should be hanged.

*Prince.* Ned, where are our disguises?

*Poins.* Here, hard by: stand close.

[*Exeunt Prince and Poins.*]

55. *ye*] Qq 1, 2; *you* the rest. 56. *all.*—] *all*: Qq 1, 2; *all*. the rest.  
58. *Sirs*] omitted Qq 3-8, Ff. 59. *Poins*] omitted Ff. 61. *How . . . there*]  
Q 1; *How . . . they* Q 2; *But how . . . they* Qq 3-8; *But how many be* Ff.  
63. *'Zounds*] omitted Ff. 67. *Well, we*] Qq 1, 2; *Well, weele* Qq 3-8;  
*Wee'l or We'll* Ff. 73. *Exeunt . . .*] Malone.

defines a "Setter" as a "Theefs-spy"; and Bailey's *Dict.* (Canting Words) gives "Setters, or Setting-dogs, they that draw in Bubbles, for old Gamesters to rook." "Our Setter" is, of course, Gadshill, who had "set the match" (see i. ii. 107, 108 *ante*).

50. 51. *Bardolph, what news?*] Johnson objects to the reading of the text that Poins knows Gadshill to be the setter, and therefore would not ask Bardolph, "what news?" He would read: "*Poins.* O, 'tis our setter, etc. *Bard.* What news? *Gads.* Case ye," etc. This conjecture seems to have been suggested by the arrangement of Ff in which "*Bardolfe, what news?*" is put in a separate line. Qq read "*Bardoll, what newes.*" (Q 1), "*Bardoll, what newes?*" (Q 2), "*Bardol,*

what newes?" (Qq 3-6) or "*Bardol, what newes?*" (Qq 7, 8) as part of Poins's speech, and in the same line with it.

52. *case ye*] don your vizards. Cf. *Cymbeline*, v. iii. 22, and *Romeo and Juliet*, i. iv. 29: "Give me a case to put my visage in."

54. *to . . . exchequer*] The revenue collected by sheriffs and other of the king's officers was paid into the Exchequer and there audited.

56. *make us all.*—] make our fortunes, as in Wilkins, *Miseries of Enforced Marriage* (Hazlitt's *Dodsley*, ix. 540): "Have I not promised to make you?" For Falstaff's jest cf. Middleton, *The Phoenix*, ii. ii: "*Captain.* . . . here's a voyage toward will make us all—*Phoenix.* Beggarly fools and knaves [*Aside*]."

*Fal.* Now, my masters, happy man be his dole, say I :  
every man to his business.

75

*Enter the Travellers.*

*First Trav.* Come, neighbour: the boy shall lead our  
horses down the hill; we'll walk afoot awhile, and  
ease our legs.

*Thieves.* Stand!

*Travellers.* Jesus bless us!

80

*Fal.* Strike; down with them; cut the villains' throats:  
ah! whoreson caterpillars! bacon-fed knaves! they  
hate us youth: down with them; fleece them.

*Travellers.* O, we are undone, both we and ours for ever!

*Fal.* Hang ye, gorbellied knaves, are ye undone? No, 85

74. I] omitted Qq 5-8. 76. First Trav.] Capell; Trauel. or Tra. Qq,  
Ff (Trauai. Q 2). 79. Stand] Qq 1-4; Stay the rest. 80. Travellers.]  
Cambridge; Trauel. or Tra. Qq, Ff. 82. Jesus] Fesvu Ff. 82. ah!]  
Rowe; a Qq, Ff. 84. Travellers.] Tra. Qq, Ff (Trauel. Q 3). 85.  
arc ye] are you Ff.

74. *happy man be his dole*] come what may, good luck to us all; *ist.* may each one's fortune be to be a happy man. So in *Merry Wives of Windsor*, III. iv. 68; *Taming of the Shrew*, I. I. 144; and *Winter's Tale*, I. II. 163. Farmer explains it as "a generic wish for success" and quotes Edwards, *Damon and Pythias*. "Wherein, happy man be his dole, I trust that I shall not speede worst." Cf. Butler, *Hudibras*, I. III. —

"Let us that are unhurt and hole  
Fall on, and happy man bis dole"; and Silver, *Paradoxes of Defence*, 1599: "none undertake the combat, . . . but his skill was tied to fortune: happie man, happie doale, kill or be killed is the dreadfull issue of this diuillish imperfect fight" (*Epistle Dedicatorie*), *i.e.* each one according to his luck fares well or ill. J. Heywood (*Three Hundred Epigrammes*, ed. 1598) gives the proverb in the form "Happy man happy dole." Ray (*Proverbs*) has "Happy man, happy dole" and "Happy man by his dole."

82. *caterpillars*] *i.e.* unprofitable members of the commonwealth who consume what they have not produced. Falstaff turns against the bourgeoisie a reproach usually levelled at rogues. Thus Harrison (*Description*

of England, II. x, in Holinshed's *Chronicle*, ed. 1587) describes the sturdy rogues who infested the land: "they are all theeuses and caterpillars in the commonwealth, and by the word of God not permitted to eat, sith they doo but lick the swēat from the true laborers' browes, and beereue the godlie poore of that which is due vnto them, to maintaine their excesse." Cf. Heywood, *The English Traveller*, I. II; and Weever, *Anc. Fun. Mon.* 1631 (quoted in *New Eng. Dict.*): "Empsom and Dudley (cater-pillers of the common-wealth, hatefull to all good people)."

82. *bacon-fed*] A. Borde (*Dyetary of Helth*, 1542) says that "Bacon is good for carters and plowmen, the whiche be euer labourynge in the earth or dunge" (*Works*, Early Eng. Text Soc., p. 273). Brown bread, fat bacon and puddings were the usual country fare.

85. *gorbellied*] big-bellied, as in Nashe, *Have with you* (Grosart, III. 51): "an vnconscionable vast gorbellied Volume, bigger bulkt than a Dutch Hoy." Minshew quaintly derives "Gorbellie" from "T. Gar, i. totum, all, q. All-bellie" or from "Gorge, i. ingluviēs, & bellie, i. venter, a glutting bellie." Cotgrave: "Pançū . . . Gorbellied, great-paunched."

ye fat chuffs; I would your store were here! On,  
bacons, on! What, ye knaves! young men must  
live. You are grandjurors, are ye? we'll jure ye,  
'faith. [*Here they rob them and bind them. Exeunt.*]

*Re-enter PRINCE HENRY and POINS disguised.*

*Prince.* The thieves have bound the true men. Now could 90  
thou and I rob the thieves and go merrily to London,  
it would be argument for a week, laughter for a  
month and a good jest for ever.

*Poins.* Stand close; I hear them coming.

*Enter the Thieves again.*

*Fal.* Come, my masters, let us share, and then to horse 95  
before day. An the Prince and Poins be not two  
arrant cowards, there's no equity stirring: there's no  
more valour in that Poins than in a wild-duck.

*Prince.* Your money!

*Poins.* Villains! 100

[*As they are sharing, the PRINCE and POINS set upon them; they  
all run away; and FALSTAFF, after a blow or two, runs  
away too, leaving the booty behind them.*]

*Prince.* Got with much ease. Now merrily to horse:

88, 89. *ye 'faith*] Cambridge; *ye faith* Qq 1, 2; *yee yfaith* Qq 3-6; *ye ifaith* Ff 1-3; *ye i'faith* F 4. 89. *Exeunt.*] omitted Qq 4-8, Ff. 90. *Re-enter . . . disguised.*] Cambridge; Enter the prince and Poynes. Qq, Ff. 90. *true men*] *True-men* Ff. 96. *An*] Pope; and Qq, Ff. 98. *more*] *moe* Ff. 100. and *Falstaff* . . . too,] omitted Ff. 101-107. *Got . . . him*] verse Pope; prose Qq, Ff.

\*86. *chuffs*] boors, churls. *Promptorium Parvulorum*: "Choffe or chuffe—Rusticus." The term is one of obloquy and is usually applied to rich or avaricious farmers. Cotgrave: "Franc-goutier. A good rich Yeoman, substantial, wealthy chuff." See *No-Body and Some-Body* (Simpson, *School of Shakspeare*, i. 349): "all the rich and wealthy chuffes Whose full cramd Garners to the roofes are fild," and T. Randolph, *The Muses' Looking-Glass*, ii. iv: "The chuff's crowns Imprisoned in his rusty chest."

88. *grandjurors*] Only men of some wealth and social standing would be

entitled to serve on a grand jury. Wright cites Nashe, *Lenten Stuffe* (Grosart, v. 202): "Wealthy saide I? nay I'll be sworne hee was a grande iurieman in respect of me."

88. *we'll jure ye*] A form of humorous retort common in all literatures. So Ford, in *Merry Wives of Windsor*, iv. ii. 193, beating Falstaff disguised as Mother Prat, exclaims, "I'll prat her." Cf. *Coriolanus*, ii. i. 144, and Middleton, *Blurt, Master-Constable*, iv. iii: "Blurt. I say, away with him.—I'll Blurt you." See v. iii. 55 *post*.

92. *argument*] subject of conversation,



The thieves are all scatter'd and possess'd with fear  
So strongly that they dare not meet each other;  
Each takes his fellow for an officer.

Away, good Ned. Falstaff sweats to death, 105  
And lards the lean earth as he walks along:  
Were't not for laughing, I should pity him.

*Poins.* How the rogue roar'd! [Exeunt.]

### SCENE III.—Warkworth Castle.

*Enter HOTSPUR solus, reading a letter.*

*Hot.* "But, for mine own part, my lord, I could be well  
contented to be there, in respect of the love I bear  
your house." He could be contented: why is he  
not, then? In respect of the love he bears our  
house: he shows in this, he loves his own barn better 5  
than he loves our house. Let me see some more.  
"The purpose you undertake is dangerous;"—why,  
that's certain: 'tis dangerous to take a cold, to sleep,  
to drink; but I tell you, my lord fool, out of this

102. *all*] Q 1; omitted the rest. 105. *sweats*] *sweares* Qq 3-5. 108.  
*rogue*] *fat rogue* in a fragment of an early quarto (Athen., 4 June, 1831).

#### SCENE III.

Warkworth Castle] Cambridge; Warkworth. A room in the Castle. Capell;  
Lord Percy's house. Pope, Theobald. 2. *in respect*] *in the respect* Qq 1-5.

104. *Each . . . officer*] So in 3 of it vnder my lord, sir Robert Vm-  
*Henry VI.* v. vi. 12: "The thief doth freuile" (*Chron.*, p. 361, ed. 1812).  
fear each bush an officer." Ray, *Pro-* Warkworth, in Northumberland, was  
*verbs*: "He thinks every bush a bog- the principal seat of the Percys.

105. *to death*] immoderately: cf. a letter] Edwards supposed that the  
writer of this letter was George  
Dunbar, Earl of March. A letter from  
Dunbar to King Henry IV. is extant.

106. *lards*] fattens, as in *Henry V.*  
1v. vi. 8.

#### SCENE III.

Warkworth Castle] Wright, in sup-  
port of Capell, who first fixed the  
scene at Warkworth, points out that  
John Hardyng the Chronicler, who  
was brought up in Hotspur's family,  
and was with him at Shrewsbury,  
Humbleton, and other battles, says of  
the letters from the lords of England  
promising assistance to the Percys,  
"whiche letters I sawe in the castell  
of Warkeworth, when I was constable

8, 9. 'tis dangerous . . . drink] So  
Beaumont and Fletcher, *The Maid in  
the Mill*, 1. ii:—

"Martino. There may be danger.

Antomo. So there is to drink,

When men are thirsty; to eat  
hastily,

When we are hungry; so there is  
in sleep, friend."

nettle, danger, we pluck this flower, safety. "The purpose you undertake is dangerous; the friends you have named uncertain; the time itself unsorted; and your whole plot too light for the counterpoise of so great an opposition." Say you so, say you so? I say unto you again, you are a shallow cowardly hind, and you lie. What a lack-brain is this! By the Lord, our plot is a good plot as ever was laid; our friends true and constant: a good plot, good friends, and full of expectation; an excellent plot, very good friends. What a frosty-spirited rogue is this! Why, my lord of York commends the plot and the general course of the action. 'Zounds, an I were now by this rascal, I could brain him with his lady's fan. Is there not my father, my uncle, and myself? Lord Edmund Mortimer, my lord of York, and Owen Glendower? is there not besides the

14. so? Qq 7, 8; so, Qq 1, 4-6; so: Ff; so, Qq 2, 3. 16, 17. By the Lord] I protest Ff. 17. a good] as good a Ff. 18. friends] Qq 1-3, Ff 3, 4; friends, friend or friend the rest. 22. 'Zounds] By this hand Ff. 22. an] Capell; and Qq; if Ff. 25. myself? Capell; my selfe; Q 1; my selfe, the rest. 26. Glendower?] Glendour? F; Glendower: Q 1.

12. unsorted] not well chosen, unpropitious. Cf. *Roméo and Juliet*, iii. v. 110; and Heywood, *The Witches of Lancashire*, ii. 1: "But what times hath she sorted for these journeys?" Minshew has "Sorteable . . . Vide Convenient & Suteable."

19. full of expectation] full of promise. This seems to refer to the plot rather than to the friends (Wright).

20. frosty-spirited] cowardly. Cf. *No-Body and Some-Body*, line 16. "Your harts I thinke are frosty, for your blood Seems crusted in your faces." Cf. "cold heart," line 31 *post*, and "a cold coward," *Two Noble Kinsmen*, ii. ii.

21. my lord of York] Richard Scroop, Archbishop of York.

22. action] enterprise, as often.

23, 24. his lady's fan] The fan, which was introduced into England from France about 1572 ("the time of the Massacar in Paris," Stow's *Annales*, ed. 1615, p. 948), seems to have been an indispensable article of ladies' attire in Elizabeth's reign. See W. W., *A Health to the Gentlemanly Profession of Servingmen*, 1598: "yf their Mistres

ryde abrode . . . she must have one to carrie . . . her Fanne, if she use it not herselfe" (Rye, *England as seen by Foreigners*, p. 196). Though the fan was made of feathers, the handle was frequently of silver or gold, and sometimes set with jewels. See Dekker, *London's Tempe* (Pearson, iv. 123): "I must now A golden handle make for my wife's fann," and Hall, *Satires*, v. iv. "a silver-handled fanne." Whalley cited from Beaumont and Fletcher, *Wit at Several Weapons*, v. i:—

"Wer't not better

Your head were broke with the handle of a fan?"

Edwards supposes that Hotspur means to brain the frosty-spirited lord with the feathers of his lady's fan, the lightest weapon he can think of. A contemptuous reference to the fan as a weapon is made in Webster's *White Devil* (quoted by Moorman):—

"Marcello. If I take her near you, I'll cut her throat.

Flamineo. With a fan of feathers?"

26, 27. the Douglas] See note on i. iii. 261 *ante*.

Douglas? have I not all their letters to meet me in arms by the ninth of the next month? and are they not some of them set forward already? What a pagan rascal is this! an infidel! Ha! you shall see now in very sincerity of fear and cold heart, will he to the king, and lay open all our proceedings. O, I could divide myself, and go to buffets, for moving such a dish of skim milk with so honourable an action! Hang him! let him tell the king: we are prepared. I will set forward to-night.

*Enter LADY PERCY.*

How now, Kate! I must leave you within these two hours.

*Lady.* O, my good lord, why are you thus alone?  
 For what offence have I this fortnight been  
 A banish'd woman from my Harry's bed?  
 Tell me, sweet lord, what is't that takes from thee  
 Thy stomach, pleasure, and thy golden sleep?  
 Why dost thou bend thine eyes upon the earth,  
 And start so often when thou sit'st alone?

27. *Douglas?* *Dowglas*, Q 1; *Dowglas?* the rest. 28. *month?* *month*, Qq 1-4. 28. *they*] *there* Ff 2-4. 30. *an*] Q 1; *An* Ff; and the rest (& Q 8).  
 34. *skim*] *skim'd* Ff. 35. *king: we*] *king, we* Qq; *King we* Ff. 36. *forward*] *forwards* Ff. 37. *Enter Lady Percy*] *Enter his Lady* Qq, Ff.

31. *cold heart*] So in North's *Plutarch*, *Demetrius*: "Antigonus' heart being cold in his belly," and "Seleucus was cold at the heart to hear these news."

32, 33. *I could divide myself . . .* I could be divided against myself, become as it were two Hotspurs, and set them at fisticuffs with one another. Cf. *Twelfth Night*, v. i. 229-31; and Drayton, *The Man in the Moon*:—

"Now the Sun's sister . . .

That at the last on Latmus doth appear,

Her brother's beams enforc'd to lay aside,

Herself for his sake [Endymion's] seeming to divide."

33. *go to buffets*] fall to blows with myself. So in Heywood's *The Wise Woman of Hogsden*, III. ii: "And now I could go to buffets with myself, and cuff this love away," and in the same author's *Dialogues*, xvi. Also Beaumont

and Fletcher, *The Captain*, II. ii, and C. Tourneur, *The Atheist's Tragedy*, I. iii:—

"Rousard. I lack but your black eye.

*Castabella.* If you go to buffets among the boys, they'll give you one."

34. *dish of skim milk*] Cf. Beaumont and Fletcher, *Women Pleased*, IV. iii: "A poor skimm'd thing"; and Sir Thomas More (Shak. Soc. ed., p. 3): "if mens milkie harts dare not strike a straunger."

37. *Kate*] See *Introductio*, p. xiv.

43. *golden sleep*] So in *Romeo and Juliet*, II. iii. 38; and cf. "the golden dew of sleep" in *Richard III.* IV. i. 84. "Golden" as an epithet of sleep is common in Elizabethan poetry. See Lyly, *Galatea* (1592), IV. ii; Heywood, *The Golden Age*, IV. i; and Chapman, *A Hymn to Hymen* (1613).

Why hast thou lost the fresh blood in thy cheeks,  
 And given my treasures and my rights of thee  
 To thick-eyed musing and curst melancholy?  
 In thee faint slumbers I by thee have watch'd,  
 And heard thee murmur tales of iron wars; 50  
 Speak terms of manage to thy bounding steed;  
 Cry "Courage! to the field!" And thou hast talk'd  
 Of sallies and retires, of trenches, tents,  
 Of palisadoes, frontiers, parapets,  
 Of basilisks, of cannon, culverin, 55  
 Of prisoners' ransom, and of soldiers slain,  
 And all the currents of a heady fight.

46. *cheeks*] *cheekes* Qq 1-3, Ff. 48. *thick-eyed*] hyphenated in Qq 5-8, Ff.  
 48. *curst*] *cursed* Cambridge 49 *thy*] Qq 1-3; *my* the rest. 49. *faint*  
*slumbers*] hyphenated in F. 49. *have*] omitted Qq 4-8. 50. *thee murmur*] *the*  
*murmur*, Q 1. 53. *of trenches*] Qq 1-3; *trenches* Qq 4-7; *trenches* and Q 8.  
 57. *currents*] Qq 1-3; *current*, Qq 4-6; *current* Ff, Qq 7, 8; *'currents* Capell.

48. *thick-eyed*] dull of sight, as in Fletcher, *Love's Pilgrimage*, II. iii: "They were thick-eyed then, sir." Cf. *Julius Caesar*, v. iii. 21; and *Pericles*, I. ii. 2.

48. *curst*] I retain *curst*, the reading of Qq and Ff. *Curst* = froward, cross, as in Plutarch's *Romane Questions* (transl. Holland, 1603). "not kinde and gentle, but curst and terrible" (sect. 52).

50. *iron wars*] So "iron Mars" in Marston, *Histrio-Mastix*. "When Iron Mars mounts up his plummy Crest." Cf. also Chaucer, *House of Fame*, iii. 356-7: "For yren Martes metal is, Which that god is of bataile."

51. *terms of manage*] words of command (as "holla!" etc.) with which a horseman encourages or chides his horse. See G. Markham, *The Souldiers Accidence* (1625), p. 53: "the Manage and Government of the Horse." Cotgrave: "Manage . . . The manage, or managing of a horse."

53. *retires*] retreats. So in *Cymbeline*, v. iii. 40. See also Marlowe, *Edward II.* III. iii: "this retire refresheth horse and man"; and North's *Plutarch*, *Pyrrhus*: "They missing the other day's turnings and places of retire, were now compelled to fight all on a front in the plain field."

54. *palisadoes*] The palisado was a rampart of stakes with iron points and with three great spikes or nails driven through them at the head. These stakes were driven into the ground at

an angle and formed a formidable defence against cavalry. *The Enchiridion of Fortification*, 1645 (pp. 30 and 34) gives drawings of palisadoes and parapets. Cotgrave (*French-Eng. Dict.*): "Palissade . . . a palisadoe; a defence, or wall, of poles."

54. *frontiers*] barriers or defences to protect troops. See Sir Roger Williams, *The Actions of the Lowe Countries*, 1618 (p. 97): "Our Generall . . . placed our Waggon to frontier the fairest places where their horsemen could charge us." *New Eng. Dict.* quotes Ives, *Fortif.* (1589), I, and W. Edmundson, *Journal*, ed. 1715, 133: "Three Hundred Firelocks, as a Frontier, to intercept the English Soldiers."

54. *parapets*] The parapet was of earth, or of bags filled with earth, about six feet high and eighteen or twenty feet thick. Cotgrave has "A Parapet, or wall breast-high; or defence, in form of a Penthouse, on the upper part of a rampier."

55. *basilisks* . . . *culverin*] The basilisk was a brass cannon so named from a supposed resemblance to the serpent called the basilisk; it was the largest kind of ordnance, weighing 9,000 pounds and having a bore of 8½ inches. The culverin was a cannon weighing 4,000 pounds and having a bore of 5½ inches. French *couleuvrine*, from *couleuvre*, an adder.

57. *the currents*] the courses, vicissitudes. Qq 4-6 read *the current*, and Ff

Thy spirit within thee hath been so at war  
 And thus hath so bestirr'd thee in thy sleep,  
 That beads of sweat have stood upon thy brow, 60  
 Like bubbles in a late-disturbed stream;  
 And in thy face strange motions have appear'd,  
 Such as we see when men restrain their breath  
 On some great sudden hest. O, what portents are these?  
 Some heavy business hath my lord in hand, 65  
 And I must know it, else he loves me not.

*Hot.* What, ho!

*Enter Servant.*

Is Gilliams with the packet gone?

*Serv.* He is, my lord, an hour ago.

*Hot.* Hath Butler brought those horses from the sheriff?

*Serv.* One horse, my lord, he brought even now. 70

*Hot.* What horse? a roan, a crop-ear, is it not?

*Serv.* It is, my lord.

*Hot.* That roan shall be my throne.

Well, I will back him straight: O esperance!

Bid Butler lead him forth into the park. [*Exit Servant.*]

59. *thus hath*] *thou hast* Capell conj., Hudson; *this hath* Anon. conj. *ap.* Cambridge. 60. *beads*] Q 1; *beds* the rest. 60. *have*] Qq 1, 3, 7, 8; *hath* the rest. 61. *late-disturbed*] hyphenated Ff 1, 2. 64. *hest*] Q 1; *haste* Qq 2, 3, 7, 8, Ff 3, 4; *hast* the rest. 67. *Enter Servant.*] Cambridge; after the line Rowe; before the line Dering MS.; omitted Qq, Ff. 68. *ago*] *agone* Ff. 69. *sheriff*] *sheriffes* Qq 7, 8. 71. *a roan,*] *Roane?* Qq 1, 2. 72-74. *That . . . park.*] verse Pope; prose Qq, Ff. 76. O] omitted Qq 5-8, Ff. 74. *Exit Servant*] Hanmer, Dering MS.; omitted Qq, Ff.

*the current.* Capell conjectured the 'currents' and Collier MS. has *the occurrences*. Cf. *Hamlet*, v. ii. 368: "the occurrences," i.e. occurrences, incidents. 57. *heady*] fierce, violent, as in *Henry V.* i. i. 34.

64. *On some great sudden hest*] on suddenly receiving some important command. *Hest*, behest, command, as in Chaucer, *Canterbury Tales*, A. 2532: "to herkne his heste"; and Constable, *England's Helicon* (*Venus and Adonis*): "Myrrha . . . Did my lovely hests respect." It is possible that "hest" may here signify determination, purpose, a meaning for which *New Eng. Dict.* quotes among other examples, Stanyhurst, *Æneis*, ii. 64: "In one heast hee stiefye remayned." 71. *a roan*] Madden notes Shake-

speare's fondness for a roan horse. Blundevill (*Four Chiefest Offices of Horsemanship*, 1580) says that the perfect horse who participates "of all the foure elements" is often "a faire rone" (Madden, *Diary of Master William Silence*, ch. xv).

71. *a crop-ear*] a crop-eared horse, as in Beaumont and Fletcher, *The Scornful Lady*, v. iii: "I'll lay, a thousand pound upon my Crop-ear," and Glapthorne, *Wit in a Constable*, ii. i: "He play my Crop-eare 'gainst my Lord Majors Steed." G. Ruggle, *Ignoramus*, 1630, has "Crop-eare" as a pet name of a horse.

73. *O esperance*] "Esperance" or "Esperance ma comfote" was the motto of the Percy family. See v. ii. 97 *post*.

- Lady.* But hear you, my lord. 75  
*Hot.* What say'st thou, my lady?  
*Lady.* What is it carries you away?  
*Hot.* Why, my horse, my love, my horse.  
*Lady.* Out, you mad-headed ape!  
 A weasel hath not such a deal of spleen 80  
 As you are toss'd with. In faith,  
 I'll know your business, Harry, that I will.  
 I fear my brother Mortimer doth stir  
 About his title, and hath sent for you  
 To line his enterprise: but if you go— 85  
*Hot.* So far afoot, I shall be weary, love.  
*Lady.* Come, come, you paraquito, answer me  
 Directly unto this question that I ask:  
 In faith, I'll break thy little finger, Harry,  
 An if thou wilt not tell me all things true. 90

79-85. *Out, . . . go—*] arranged as by Capell (reading *Now, in sooth, in sooth, for In faith,*), Malone; prose Qq, Ff. 81. *In faith*] *In sooth* Ff.  
 85. *go—*] Ff; go Qq 4-6; go. the rest. 87-90. *Come, . . . true.*] verse Pope; prose Qq, Ff. 88. *ask*] Q 1; *shall aske* the rest. 89. *In faith*] *Indeepe* Ff. 90. *An if*] Capell; and *if* Qq; *if* Ff. *all things*] omitted Ff.

77. *What . . . away*] what business takes you from home? Wright explains figuratively "transports you," and Moorman sees a reference to Hotspur's absent-mindedness—"What is it that makes you pay no attention to my question?"

79. *mad-headed*] Cf. N. Breton, *Pasquils Fooles-Cappe*, 1600 (Grosart, i. 23):—

"Hee that will put himselfe in needelesse daunger,  
 To followe a madheaded companie,"  
 and the same author's *Praise of Vertuous Ladies*, 1599 (Grosart, ii. 56).

80. *A weasel . . . spleen*] So in *Cymbeline*, III. iv. 162; and *Songs and Carols of the Fifteenth Century* (ed. T. Wright, Percy Soc. xxiii. 5): "Ther wer 3 angry, 3 angry ther wer: A wasp, a wesyl, and a woman."

81. *toss'd*] vexed, troubled. Heywood, *The Witches of Lancashire*, I. i; and Shelton, *Don Quixote*, Part I. iii: "being thus tossed in mind, he made a short, beggarly supper." Minshew has "to toss . . . to trouble, vex, or disquiet."

85. *line*] support, as in *Macbeth*, I. iii. 112. The metaphor is from strengthening a garment with a lining; cf. *King John*, IV. iii. 24.

88. *Directly*] without evasion, to the point; as in Beaumont and Fletcher, *Rule a Wife*, IV. i, and Mandeville, *Fable of the Bees*: "*Cleo*. Will you suffer me to ask you some Questions, and will you answer them directly and in good humour? *Hor*. I will, without Reserve."

89. *I'll . . . finger*] To wring or play at breaking the little finger was an endearment of lovers. See G. Fenton, *Tragicall Discourses*, 1567 (Tudor Translations, II. 102): "no sortes of kysses or follyes in love were forgotten, no kynde of crampe, no pinchyng by the lytle finger"; and Guilpin, *Skialetheia*, 1598 (Epigram 38): "He's a fine fellow who . . . can caper, daunce, and sing. Play with his Mistris fingers, her hand wring." W. Cornish (XX *Söges*, 1530) has a lady's song with the refrain: "Bewar my lytyl fynger syr I yow desyre bewar my lytyl fynger. . . . Ye wryng my hand to sore." Other illustrations will be found in W. Dunbar, *The Two Mariit Women and*

*Hot.* Away,

Away, you trifle! Love! I love thee not,  
I care not for thee, Kate: this is no world  
To play with mamnets and to tilt with lips:  
We must have bloody noses and crack'd crowns, 95  
And pass them current too. God's me, my horse!  
What say'st thou, Kate? what wouldst thou have  
with me?

*Lady.* Do you not love me? do you not, indeed?

Well, do not then; for since you love me not,  
I will not love myself. Do you not love me? 100  
Nay, tell me if you speak in jest or no.

91, 92. *Away*, . . . *not*.] one line Qq, Ff. 92. *Love I*] Rowe; *love*, or  
*love*; Qq; *Love*, Ff. 98. *you* . . . *you*] *ye* . . . *ye* F; *ye* . . . *you* Ff 2-4.  
101. *you speak*] *thou speak'st* or *thou speakest* Ff.

*the Wedo*, line 490; *Everie Woman in her Humor* (1609), III. i (Bullen, *Old Eng. Plays*, iv. 347); and Massinger, *The Renegado*, II. iv.

92. *Love! I love thee not*] Hotspur in his abrupt way suddenly reverts to Lady Percy's words in line 66 *ante*.

94. *mammets*] dolls, puppets. Cf. Stubbes, *Anatomy of Abuses*, Part I. p. 75 (ed. Furnivall): "when they have all these goodly robes vpon them, women seeme to be . . . not Women of flesh & blod, but rather puppets or mawmets of rags & clowtes compact together." Cf. *Romeo and Juliet*, III. v. 186; *Englismen for my Money*, IV. ii (Hazlitt's *Dodsley*, x. 532); Dekker, *Gentle Craft* (Pearson, i. 136); Massinger, *The Picture*, I. i. "Mammet" is from "Mawmet," an image of Mahomet, whom the Saracens were believed to worship. *Promptorium Parvulorum*: "Mawmet. Idoli, simulacrū." Coles (*Dict.*) has "Mammet . . . a poppet (q. little Mam or Mother)." Gifford suggested that mammet here is connected with Latin *mamma*, breast, a conjecture which receives support from many passages in Elizabethan literature. - See Harman, *Caveat for Common Cursetors*, 1567 (Early Eng. Text Soc. ed., p. 23); G. Fenton, *Tragicall Discourses*, 1567 (Tudor Translations, II. 102); *The Tragedie of Nero* (1624), III. i. If Gifford is right we should expect to read "mammels" (Fr. *mamelle*, L.

*mamilla*, a diminutive of *mamma*, breast) of which *New Eng. Dict.* cites several examples from Caxton onward.

94. *to tilt with lips*] Cf. Beaumont and Fletcher, *The False One*, II. ii: "Still with this woman? tilting still with babies." There is perhaps a reminiscence of the text in Jonson, *A Challenge at Tilt*: "there is another kind of tilting would become Love better than this; to meet lips for lances; and crack kisses instead of slaves."

95, 96. *crack'd crowns* . . . *current*] The same word-play occurs in Heywood, *The Captives*, III. ii: "French crownes and they so crack[t] nevermore to passe for currant." Cf. Lyly, *Midas*, II. ii: "Pet. Gold will be crackt. A common saying, a crackt crown. Pip. I, that's a broken head"; *The History of George a Greene*: "seeing crack'd crowns pass so current they thought it the safest way to sleep in a whole skin"; Munday, Drayton, Wilson and Hathaway, *Life of Sir John Oldcastle*, IV. i. An echo of Hotspur's words is heard in Heywood, *If you Know not me*, Part II. (Pearson, i. 337): "ere that day come, there will be many a bloody nose, I, and crack'd crown."

96. *God's me*] Apparently a corruption of "God see me"; cf. Udall, *Roister Doister*, II. ii: "God you save and see" (i.e. protect). See Shelton, *Don Quixote*, Part II. ch. iv: "God's me . . . I swear I am your squire." The

*Hot.* Come, wilt thou see me ride?

And when I am o' horseback, I will swear  
I love thee infinitely. But hark you, Kate;  
I must not have you henceforth question me 105  
Whither I go, nor reason whereabout:  
Whither I must, I must; and, to conclude,  
This evening must I leave you, gentle Kate.  
I know you wise, but yet no farther wise  
Than Harry Percy's wife: constant you are, 110  
But yet a woman: and for secrecy,  
No lady closer; for I well believe  
Thou wilt not utter what thou dost not know;  
And so far will I trust thee, gentle Kate.

*Lady.* How! so far? 115

*Hot.* Not an inch further. But hark you, Kate:  
Whither I go, thither shall you go too;  
To-day will I set forth, to-morrow you.  
Will this content you, Kate?

*Lady.* It must of force. [*Exeunt.*]

103. o'] Theobald; a Qq, Ff. 106, 107. *Whither*] *Whether* Ff 1, 3.  
108. *you*] *thee* Ff. 109. *farther*] *further* Ff. 112. *well*] Qq 1-3,  
*will* the rest (*wil* Q 4). 114. *will*] *wilt* F. 115. *How*] *so far* ?  
Theobald; *How*, so far. Q 1; *How*, so far? Qq 2-8; *How* so farre? Ff.  
118. *forth*] *forward* Qq 6-8.

origin of the expression is lost sight of in Dekker and Webster's *West-ward Hoe*, i. ii: "By Gods me I hope to call you Lady eare you dye."

109, 110. *I know . . . wife*] Cf. Lyly, *Alexander and Campaspe*, ii. ii: "I, but she is wise. Yea, but she is a woman!" and Heywood, *A Challenge for Beauty*, iii (Pearson, v. 41): "I thinke her vertuous, but withall know her for a woman."

110, 111. *constant . . . woman*] See R. Greene, *Orlando Furioso* (1594), ii. i;—

"*Org.* . . . I thinke Angelica is a woman.

*Orl.* And what of that?

*Org.* Therefore unconstant, mutable";

Beaumont and Fletcher, *The Wild-Goose Chase*, ii. i: "there was never man yet hop'd for Either constancy or secrecy, from a woman." Sir T. Elyot remarks that inconstancy is a "natural sickness" in woman, and that men use

in rebuking a man for inconstancy to call him a "womanly person" (*The Governour*, iii. xix.).

113. *wilt not . . . know*] See Nashe, *Anatomie of Absurditie* (Grosart, i. 19), quoting Valerius's *Epist. ad Ruf.*: "Quis muliebri garrulitati aliquid committit, quae illud solum potest tacere quod nescit: who will commit anything to a womans tatling trust. who conceales nothing but that Shee knowes not?" "A woman conceals what she knows not" is quoted by Steevens from Ray's *Proverbs*. Cato, we are told (North's *Plutarch*, *Cato*), "repented him of three things. The first was, if that he ever told secret to any woman." Staunton finds the same sentiment in Chaucer's *Tale of Melibeus*, and Wright gives a reference to the elder Seneca, *Controv.*, ii. xiii. 12.

119. *of force*] perforce, of necessity; as in Heywood, *Dialogues*, xvii: "For some things I of force must reprehend thee."



SCENE IV.—*The Boar's-Head Tavern in Eastcheap.**Enter the PRINCE and POINS.*

*Prince.* Ned, prithee, come out of that fat room, and lend me thy hand to laugh a little.

*Poins.* Where hast been, Hal?

*Prince.* With three or four loggerheads amongst three or fourscore hogsheads. I have sounded the very base-string of humility. Sirrah, I am sworn brother to a leash of drawers; and can call them all by their

The Boar's Head . . .] Theobald.

7. all] omitted Ff.

The Boar's-Head Tavern in Eastcheap] In *The Famous Victories of Henry the Fifth* the "olde Tauerne in Eastcheape" is the inn frequented by the Prince's companions, and in i. ii. 191, 192 *ante*, the Prince and Poins make an appointment to sup in Eastcheap on the following night. The Boar's-Head is not named by Shakespeare, though the name is implied in *2 Henry IV.* ii. ii. 159-162. Halliwell refers to an old stage tradition recorded in 1654: "Sir John of the Boars Head in Eastcheap."

1. fat] close, stuffy. See Florio, *New World of Words* (6th ed. s.v. Meteor): "a fat sulphureous kindled smোক." Earle (*Micro-cosmographie*, 1628), describing a tavern says, "The rooms are ill breathed." Perhaps "fat room" = vat room. Sherwood: "A Fat. Cuve. Voyez a Vat."

1, 2. lend . . . laugh] help me to laugh, laugh with me. Cf. Heywood, *A Challenge for Beauty*, v (Pearson, v. 62): "prithee come help me to laugh a little"; and Glaphorne, *Wit in a Constable*, ii. i: "Help me to laugh good wenches"; Nashe, *Have with you* (Grosart, iii. 105); and Marlowe, *Edward II.* v. vi: "help me to mourn, my lords."

4, 5. With three . . . hogsheads] Favoured guests were sometimes invited to accept the "courtesy of the cellar." See Dekker, *Guls Horn-Booke* (Grosart, ii. 260), and Heywood, *The Witches of Lancashire*, ii. i, where Robin says to Generous: "whilst you were at supper above, the drawer had me down into the Cellar below." Cf. Gay's *Fables*, Part I. xix: "They love the cellar's

vulgar joke"—of those who court the homage of the mean and base.

4. loggerheads] blockheads. Cf. Heywood, *The Fair Maid of the West*, iii. iv, where Clem, a drawer, says: "the first question I answered to, was loggerhead, or blockhead—I know not whether." Florio (*New World of Words*) has: "Tempione. . . . Also a loggerhead, a jolthead, an idle or lazie companion."

5, 6. base-string] Cf. Ascham, *Toxophilus* (Arber, p. 28): "as ye se in luting, that a treble minikin string must alwayes be let down, byt at suche time as when a man must nedes playe: when ye base and dull stryng nedeth neuer to be moued out of his place."

6. sworn brother] boon companion. Dekker, *Old Fortunatus* (Pearson, i. 144): "Indeed the divell and the pick-purse should alwaies flie together (for they are sworne brothers)"; and Brome, *A Jovial Crew*, iii. In the Middle Ages it was customary for persons undertaking a perilous adventure to swear brotherhood. See Chaucer, *Canterbury Tales*, C. 672-74.

6, 7. a leash] a set of three; especially of hounds, foxes, etc. *New Eng. Dict.* quotes from *Book of St. Albans*: "A Lece of thesame hawkis, .iiij." Cf. Warner, *Albion's England*, xli: "As guiltie of a leash of louses, Shores wife and other twaine," and Brome, *A Mad Couple well Match'd*, v. ii: "if her Friends will make her brace of hundreds a leash ile marry her." There was a leash of drawers, Tom, Dick, and Francis.

7. drawers] tapsters.

7, 8. their christen names] See

christen names, as Tom, Dick, and Francis. They take it already upon their salvation, that though I be but Prince of Wales, yet I am the king of courtesy; and tell me flatly I am no proud Jack, like Falstaff, but a Corinthian, a lad of mettle, a good boy, by the Lord, so they call me, and when I am king of England, I shall command all the good lads in Eastcheap. They call drinking deep, dyeing scarlet; and when you breathe in your watering, they cry

8. *christen*] *Christian* Qq 5-8; omitted Ff. 9. *salvation*] *confidence* Ff.  
10. *but*] omitted Qq 6-8. 11. *and tell*] *telling* Ff. 11. *no*] Qq 1-3, F;  
not the rest. 12, 13. *by . . . call me*] in brackets Qq; omitted Ff. 16.  
*they*] *then they* Ff.

Dekker, *Guls Horn-Booke, How a Gallant should behave himself in a Tauerne* (Grosart, ii. 256): "Your first complement shall be to grow most inwardly acquainted with the drawers, to learne their names, as *Iack*, and *Will*, and *Tom*." *Christen*, christian. O.E. *cristen*.

9. *take it . . . salvation*] So in *Wily Beguiled* (Hazlitt's *Dodsley*, ix. 268): "the old Churle would take it upon his salvation, that . . ."; and cf. Nashe, *Have with you* (Grosart, iii. 61): "I deeply avow on my faith and salvation." For *F confidence* see Introd. p. ix.

10. *king of courtesy*] So Beaumont and Fletcher, *Philaster*, v: "Thou art the King of courtesy." Cf. Nashe, *Have with you* (Grosart, iii. 72): "It is a common scoffe amongst us, to call anie foolish prodigall yong gallant, the gentleman or floure of curtesie."

11. *Jack*] A common term of contempt; cf. *Merchant of Venice*, iii. iv. 77.

12. *Corinthian . . . boy*] *Corinthian*, like *Trojan* and *Ephesian*, was a cant term for a good fellow, a gay companion. The *Corinthians* had a reputation as wine-bibbers (see Fleming's *Ælian's Register of Histories*, 1576, p. 32). Bailey's *Dict.* (Canting Words): "*Corinthian*, a very impudent, harden'd, brazen-fac'd Fellow." Steevens refers to the ancient proverb, "Non cuius homini contingit adire Corinthum." A "lad of mettle" and a "good boy" were ordinary terms of good fellowship. Overbury, *Characters, The Tinker*: "Some would take him to be Coward, but, beleeve it he is a Lad of mettle."

15. *drinking . . . scarlet*] Mr. Daniel (New Shak. Soc. Trans., 1877-9, 464) quotes (from an MS. note by Staunton) Armin's *Nest of Ninnies* (ed. Collier, p. 55): "where (*i.e.* in the cellar), if they please, they may carouse freely, though they dye deepe in scarlet, as many doe, till they loose themselves in the open streets." Hart (New Shak. Soc. Trans., 1877-9) refers to Rabelais, *Pantagruel*, ii. xxii: "Il c'est celluy ruisseau que de present passe a Sanct Victor, auquel Gobelins taint l'escarlatta," and to the following note in Ozell's translation of M. le Duchat's ed. (Dublin, 1738): "Parisius quando purpura præparatur, tunc artifices invitant Germanicos milites & studiosos, qui libenter bibunt; & eis præbent largiter optimum vinum, ea conditione, ut postea, urinam reddant in illam lanam" (Ioann. Manlii libellus Medicus, p. 765 of his common-places, Francfort, ed. 1568). Purchas (*Pilgrims*) tells us that the Cathayans made a drink of rice "wherewith they also took a kind of Apes, which would drink themselves drunken with that pleasant liquor, out of whose neckes they tooke the blood wherewith they died purple."

16. *breathe in your watering*] pause to take breath in drinking. Montaigne, contrasting ancient and modern manners, says that the Romans "tooke breath while they were drinking" (Florio's *Montaigne*, i. xlix). Steevens quotes from *Timon of Athens* (1600) ii. v (Hazlitt, *Shakespeare's Library*, vi. 427), where Timon as sovereign of the "Bacchanals" ordains "That all holde vp their heades, and laughe aloud, Drinke much at one draughte, breathe

"hem!" and bid you play it off. To conclude, I am so good a proficient in one quarter of an hour, that I can drink with any tinker in his own language during my life. I tell thee, Ned, thou hast lost much honour, that thou wert not with me in this action. But, sweet Ned,—to sweeten which name of Ned, I give thee this pennyworth of sugar, clapped even now into my hand by an under-skinker, one that never

20. *tell*] will tell Qq 6-8.

not in their drinke." I am indebted to Mr. Craig for a reference to Holland's *Plinie*, xiv. xxii, where we read that a certain Novellius Torquatus "for drinking in the presence of Tiberius, three gallons of wine at one draught and before he took his breath againe . . . was dubbed knight by the surname of Tricongius, as one would say, The three gallon knight." This "noble Torquatus," Pliny continues, never took his breath "while the cup was at his mouth, but justly observed the rule of drinking with one breath." *Watering*, drinking, as in Dryden, *The Wild Gallant*, i. 1: "Come, Bibber, I see thou longest to be at thy morning's watering: I'll try what credit I have with the butler." Cf. Jonson's verses over the door of the Apollo:—

"He the half of life abuses

Who sits watering with the muses," where, however, "watering" means drinking water as contrasted with drinking wine (New Shak. Soc. Trans., xx. 464).

16, 17. *they cry "hem!"*] "Hem!" was an exclamation among drinkers, used as an incitement to conviviality and drinking deep. Cf. *Much Ado About Nothing*, v. i. 16, and 2 *Henry IV.* iii. ii. 232: "our watch-word was 'Hem boys!'" Also Motteux's *Rabelais*, *Author's Prologue to Bk. V*: "Hem once or twice like Hearts of Oak . . . and take me off your Bumpers."

17. *play it off*] toss it off. So in Dekker, *The Honest Whore*, Part I. (Pearson, ii. 22): "Pior. He pledge thee deepe ifaith, *Castruchio*. Signior *Fluello*. . . *Flu*. Come: play't off to me." Boswell quotes from S. Rowland's *Letting of Humours Blood in the Head-Vaine* (1600): "A p— of piecemeal drinking William sayes, Play it away, we'll have no stoppes and

staves." Ray, *Proverbs* (ed. 1737, p. 69) has, under *Proverbial Phrases and Sentences belonging to drink and drinking*: "Play off your dust." Wright cites another example of "play it off" from Burton's *Anatomy of Melancholy*, Part I., Sec. 2, Mem. 2, Subs. 2.

19. *drink with . . . language*] Tinkers were famous tipplers, and they are described by Harsnet (*Declaration of Popish Impostures*, 1603) as sitting "by the fire with a pot of good ale between their legs" and singing catches or rounds. See Overbury, *Characters*, *The Tinker*: "where the best Ale is, there stands his music most upon crotchets. . . His tongue is very valuable, which, with Canting, proves him a Linguist." Bailey (*Dict.*, *Canting Words*) says that the Gipsies "drink more like Swine than human Creatures, entertaining one another all the Time with Songs in the Canting Dialect." Vaughan conjectured *skinker* for *tinker*.

21. *action*] engagement. Here "jestingly used of a feat of drinking" (Schmidt).

23. *this pennyworth of sugar*] To sweeten their sack the guests brought their own sugar or bought it from the drawers in small packets. See Dekker, *Guls Horn-Booke* (Grosart, ii. 259): "Enquire what gallants sup in the next roome, and if they be any of your acquaintance, do not you (after the City fashion) send them in a pottle of wine; and your name, sweetened in two pittful papers of sugar, with some filthy Apology cramd into the mouth of a drawer"; and *Look about you*, 1600 (Hazlitt's *Dodsley*, vii. 445): "brings sugar in white paper."

24. *under-skinker*] under drawer. "Skinker" is from "skink" (O.E. *scencan*), to pour out liquor. See Lodge and Greene, *Looking-Glass for London and England* (Works of Peele and

spake other English in his life than "Eight shillings 25  
and sixpence," and "You are welcome," with this shrill  
addition, "Anon, anon, sir! Score a pint of bastard  
in the Half-moon," or so. But, Ned, to drive away  
the time till Falstaff come, I prithee, do thou stand  
in some by-room, while I question my puny drawer 30  
to what end he gave me the sugar; and do thou  
never leave calling "Francis," that his tale to me may  
be nothing but "Anon." Step aside, and I'll show  
thee a precedent.

[Exit Poin.

29. *the time*] Qq 1-3; *time* the rest. 31. *thou*] Qq 1-3, omitted the rest.  
34. *precedent*] Pope; *President* Ff; *present* Qq. 34. *Exit Poin*] Ed.: Poin  
retires Theobald, *Exit Poin* after line 37 Capell, Cambridge; omitted Qq, Ff.

Greene, ed. Dyce, p. 140): "He have them skink my standing bowls with wine," and Beaumont and Fletcher, *The Knight of Malta*, III. i. Cf. Lyly, *Mother Bombe*, II. i; "We already are stiffe drinkers, then seale us for thy iolly skinckers"; and H. Glapthorne, *The Hollander*, IV. i: "we doe create you skinker."

24-28. *one that never . . . or so*] Cf. Nashe, *The Unfortunate Traveller* (McKerrow, II. 212): "his tapster ouer-hearing him, cried, anone, anone sir, by and by, and came and made a low legge, and askt him what he lackt." There is doubtless a reminiscence of the text in T. Killigrew, *The Parson's Wedding*, III. v (Hazlitt's *Doddsley*, xiv. 456): "who says a drawer can say nothing but anon, anon sir; score a quart of sack in the half-moon?" For "You are welcome" cf. *Two Gentlemen of Verona*, II. v. 6.

27. *bastard*] a sweet Spanish wine resembling muscatel in flavour. The name suggested many equivoques to the dramatists. See Heywood, *Fair Maid of the West*, III. iv: "are you a married man, I'll furnish you with bastard, white or brown"; and Dekker, *The Honest Whore*, Part I. (Pearson, II. 33): "Bell. . . Roger what wine sent they for? Roger. Bastard wine, for if it had beene truly begotten, it wud not ha beene ashamd to come in, heres vi. s. to pay for nursing the bastard." Perhaps the derivation is as suggested in Surflot and Markham, *Country Farm*, 1616 (quoted in *New Eng. Dict.*): "Bastards . . . seeme to me to be so called, because they are oftentimes adulterated and falsified with honey."

28. *Half-moon*] The rooms of inns bore fancy names like "Half-moon," "Pomgainet," "Phoenix," etc. (cf. Brome's *Covent-Garden Weeded*), and signs corresponding to the names were fixed over the doors. The custom continued down to the nineteenth century (see the description of the Dragon Hotel at Harrogate, as it was in 1828, in W. P. Frith's *Autobiography*).

28, 29. *to drive away the time*] So in Peele, *The Old Wives Tale*, 1595: "a merry winter's tale would drive away the time trimly."

30. *by-room*] a closet or small room off a larger room. Dekker, *The Wonderful Year* (Grosart, I. 134): "a by-room (being the ward-robe of old shoes and leather)." A by-room was sometimes a position of vantage for eaves-dropping, as in Sir W. Killigrew, *Selindra*, I; "Pollinesso . . . was . . . conceal'd, where he in a by-room might discover his Fathers wicked counells."

30. *puny*] *puisne*, novice. Cf. *As You Like It*, III. iv. 46; Heywood, *Dialogues*, xvi; "Many yong men, Puny and Junior Sophists, such as then Durst not have talkt in publique, now . . . openly professe Philosophie"; *Coryat's Crudities* (I. p. 168, ed. 1766): "young punies in any Grammar Schoole of England"; and D'Avenant, *The Wits*, I. 1: "a puny gamester." "Puisne" or "puny" was once a term for Oxford freshmen and newly entered students at the Inns of Court. Cf. Dekker and Webster, *Westward Hoe* (Pearson, II. 325): "what a filthy knocking was at doore last night: some puny Inn-a-court-men."

33, 34. *show thee a precedent*] give

*Poins.* [Within] Francis!

35

*Prince.* Thou art perfect.

*Poins* [Within] Francis!

*Enter FRANCIS.*

*Fran.* Anon, anon, sir. Look down into the Pomgarnet,  
Ralph.

*Prince.* Come hither, Francis.

40

*Fran.* My lord?

*Prince.* How long hast thou to serve, Francis?

*Fran.* Forsooth, five years, and as much as to—

*Poins.* [Within] Francis!

*Fran.* Anon, anon, sir.

45

*Prince.* Five year! by'r lady, a long lease for the clinking of pewter. But, Francis, darest thou be so valiant as to play the coward with thy indenture and show it a fair pair of heels and run from it?

*Fran.* O Lord, sir, I'll be sworn upon all the books in  
England, I could find in my heart—

35, 37. [Within] Ed. 37. Poins] Poin, Ff; Prin. Qq 1, 2. 38. Enter Francis] Enter Drawer Qq 1-5, Ff; omitted Qq 6-8. 38. Pomgarnet] Qq 1-5, Ff; Pomgranet Q 6; pomegranat Qq 7, 8. 41. lord?] Dyce; Lord. Qq, Ff. 43. to—] Ff; to. Qq 1, 2; to Qq 3-6. 44. 52, 56, 63, 78. [Within] Capell. 46. year] yeare Qq 1, 2; yeares or years the rest. 46. by'r lady] Pope; berlady Qq, Ff. 46, 47. clinking] Chinning Qq 6-8. 50. the] omitted Qq 4, 5. 51. heart—] Steevens (1793); hart. Qq, Ff.

you an object-lesson. T. Bastard, *Chrestoleros* (1598), vi. xxxix (Uttersen's Reprint):—

"I was not taught and yet I did excell;

T'is harde to learne without a president."

Ff *president* was an early spelling of "precedent" due to confusion with the word "president".

38. Look . . . Pomgarnet] go down and look into the Pomgarnet. So in Wilkins, *Miseries of Enforced Marriage* (Hazlitt's *Dodsley*, ix. 517): "Drawer. Anon, anon. Look down into the Dolphin there," and (*ibid.* p. 518): "Drawer. Anon, anon, look down to the Pomegranate there." Cf. Nashe, *The Unfortunate Traveller* (McKerrow, ii. 214).

46, 47. lease . . . pewter] Cf. Heywood, *Fair Maid of the West*, ii. 1: "I haue scraped trenchers this two

years"; and Dekker, *Fests to make you Merrie* (Grosart, ii. 289), where drawers are styled "pewter-pot clinkers." The dishes, vessels, etc. used in inns were commonly of pewter.

49. show . . . heels] A proverbial expression. Cotgrave: "Monstrer les talons. . . To shew a faire paire of heeles; to runne away." Cf. J. Heywood, *Proverbs*, Part II. vii (Farmer, p. 78); and Dekker, *Patient Grissill* (Grosart, v. 210): "so God help me, Mistris, I shall shew a faire paire of heeles, and crie a new Mistris."

50. sworn upon . . . books] An allusion to the manner of swearing, with the hand upon a bible or prayer-book. Pulton, *Abstract of Penal Statutes* (1577), Fol. 155: "When a free manne shall doe fealtie to his Lorde, hee shall holde his right hande uppon a booke, and shall saye thus . . ."; and T. Randolph, *Aristippus* (Hazlitt, i. 12): "Arist. Give him the oath. And

Poins. [*Within*] Francis!

Fran. Anon, sir.

Prince. How old art thou, Francis?

Fran. Let me see—about Michaelmas next I shall be— 55

Poins. [*Within*] Francis!

Fran. Anon, sir. Pray stay a little, my lord.

Prince. Nay, but hark you, Francis: for the sugar thou gavest me, 'twas a pennyworth, was't not?

Fran. O Lord, I would it had been two! 60

Prince. I will give thee for it a thousand pound: ask me when thou wilt, and thou shalt have it.

Poins. [*Within*] Francis!

Fran. Anon, anon.

Prince. Anon, Francis? No, Francis; but to-morrow, 65 Francis; or Francis, o' Thursday; or indeed, Francis, when thou wilt. But, Francis!

Fran. My lord?

Prince. Wilt thou rob this leathern jerkin, crystal-button, not-pated, agate-ring, puke-stocking, caddis-garter, 70 smooth-tongue, Spanish-pouch,—

53. Anon] Anon, anon Ff. 55. be—] Ff; be Qq 3-6; be. Qq 1, 2. 57. Pray] Q 1; pray you the rest. 59. a] but a Qq 6-8. 59. was't] wast Qq 1, 3-8. 60. Lord,] Qq; Lord sir, F. 66. o'] Cambridge; a Qq 1, 2; on the rest. 68. lord?] Theobald; lord. Qq, Ff. 70. not-pated] Qq, Ff; not-pate Vaughan conj. 71. Spanish-pouch,—] Capell; Spanish-pouch? Q 8; spanish pouch? Qq 1-7; Spanish pouch. Ff.

Scholar. Lay your hand on the book." Kissing the book was, it appears, a Protestant innovation, introduced towards the end of the sixteenth century.

69. Wilt thou rob . . .] Rolfe explains; "will you rob or cheat your master by breaking your indenture, or bond of apprenticeship, and running away?"

69. leathern jerkin, crystal-button] Steevens quotes Greene, *A Quippe for an Ypstart Courtier* (Grosart, xi. 242), to show that a "leather ierkin, with Christall buttons" was worn by pawn-brokers. See also Nashe, *Four Letters Confuted* (Grosart, ii. 221): "a Broker, in a spruce leather Jerkin." E. Howes (*Stow's Annales*, ed. 1631, p. 1039) says that about the tenth year of Queen Elizabeth, "many young Citizens and others, began to weare Christall buttons upon their doublets, coats and Ierkins." In Dekker and

Webster's *West-ward Hoe*, v, a sergeant is called a "pewter-buttoned rascall."

70. not-pated] crop-headed, closely cropped. Baret, *Alvearie* (1580): "To Notte his haire, comas recidere"; and Minshew; "to notte, or cut the haire away . . . Vi. to poll, shear, cut or clip." Cf. Brome, *The City Wit*, ii. iii, where Linsy wolsie, a draper, is described as "a precious Nott-headed Rascall," and Chapman, *The Widow's Tears*, i. iv: "Your nott-headed country gentleman." Courtiers wore their hair long, citizens short.

70. agate-ring] Cf. Middleton and Dekker, *The Roaring Girl*, iv. ii: "an agate set in a cramp ring," and *Romeo and Juliet*, i. iv. 55. Agates were frequently cut into small figures for seals (cf. *Love's Labour's Lost*, ii. 236).

70. puke-stocking] stockings of puke colour, that is a colour between black

*Fran.* O Lord, sir, who do you mean?

*Prince.* Why, then, your brown bastard is your only drink; for look you, Francis, your white canvas doublet will sully: in Barbary, sir, it cannot come 75 to so much.

*Fran.* What, sir?

*Poins.* [*Within*] Francis!

*Prince.* Away, you rogue! dost thou not hear them call?

[*Here they both call him; the drawer stands amazed, not knowing which way to go.*]

*Enter Vintner.*

*Vint.* What, standest thou still, and hearest such a call- 80 ing? Look to the guests within. [*Exit Francis.*]  
My lord, old Sir John, with half-a-dozen more, are at the door: shall I let them in?

79. *not*] omitted Ff. 81. *Exit . . .*] Capell; omitted Qq, Ff.

and grey. Baret, *Alvearie*, equates "puke" with the Latin *pullus*. A recipe "to die wooll of a puke colour" is found in *The English Huswife*, by R. I., 1615. See W. Stafford, *A briefe Conceit of English pollicy*, 1581 (ed. Furnivall, p. 64): "I know when a Seruingman was content to go . . . with a plaine white hose. . . . Now he will looke to have at the least . . . his Hosen of the finest Kersey, and that of some straung die: as Flanders die, or french puke, that a Prince or great Lord can weare no finer, if he weare cloth." In Massinger, *The Guardian*, II. iv, a vintner wears rat-coloured stockings and shuning shoes. There is no connection between "puke" and Fr. *puce*.

70. *caddis-garter*] a garter of crewel or worsted yarn. See in Dekker, *The Peace is Broken* (Grosart, iv. 159): "These Brokers . . . [had] fine peied silke Stockens . . . tyed up smoothly with caddis garters"; and H. Glapthorne, *Wit in a Constable*, I. i, where Thorowgood addresses Formal, Alderman Covet's servant, as "My honest Cadis garters." Cf. Lyly, *Euphues* (Arber, p. 220); "the country dame girdeth hir selfe . . . with a course caddis." Also Palsgrave, *Lesclarcissement*, 1530: "Caddas or crule, sayette"; and W. Patten, *The Expedition into Scotland*, 1548 (Arber, *English Garner*, iii. 92): "[The coat

was] hemmed round about . . . with pasmain lace of green caddis."

71. *Spanish-pouch*] An allusion to the pouch of Spanish leather worn by the vintner. Dekker, *The Wonderfull Yere* (Grosart, I. 138), describing the host of a country ale-house, says; "A leatherne pouch hung at his side." Spanish leather was held in high esteem, for it was less liable to tear than English leather (Jonson, *Every Man out of his Humour*, IV. iv).

73. *brown bastard*] There were two kinds of bastard, brown and white. See note to line 27 *ante*.

74, 75. *canvas doublet*] Canvas doublets were worn by drawers, sailors, etc. In Laneham's *Letter*, 1575, the bearer of the Bride-cup wears a "nue cut canvas dooblet." Cf. Dekker, *The Honest Whore*, Part I. (Pearson, II. 64); "*Cram*. Have you none of this strip'd Canvas for doublets? *Cand.* (*a draper*). None strip'd sir, but plaine." Jonson, *Love's Welcome*, has a "yellow canvas doublet."

75, 76. *in Barbary . . . much*] Possibly the Prince is reverting to "the sugar thou gavest me, 'twas a pennyworth, was't not?" (lines 58, 59 *ante*). Sugar, in Shakespeare's day, came from Barbary (see Heywood, *The four Prentises of London*, Pearson, II. 172), and Little Barbary was a cant name for Wapping (see Bailey, *Dict.*, *Canting Words*).

*Prince.* Let them alone awhile, and then open the door.

[*Exit Vintner.*] Poins! 85

*Poins.* [*Within*] Anon, anon, sir.

*Re-enter POINS.*

*Prince.* Sirrah, Falstaff and the rest of the thieves are at the door: shall we be merry?

*Poins.* As merry as crickets, my lad. But hark ye; what cunning match have you made with this jest of the drawer? come, what's the issue? 90

*Prince.* I am now of all humours that have showed themselves humours since the old days of goodman Adam to the pupil age of this present twelve o'clock at midnight. 95

*Re-enter FRANCIS.*

What's o'clock, Francis?

*Fran.* Anon, anon, sir. [*Exit.*]

*Prince.* That ever this fellow should have fewer words than a parrot, and yet the son of a woman! His industry is up-stairs and down-stairs; his eloquence 100

85. [*Exit Vintner*] Theobald; omitted Qq, Ff. 86. [*Within*] Ed.; omitted Qq, Ff. 87. *Re-enter Poins*] Ed.; Enter *Poins* Qq; *Re-enter Poins* (before line 86) Capell, Cambridge; Enter *Poins* (before line 86) Ff. 96. *Re-enter Francis*] *Re-enter* Drawer with bottles, Capell; omitted Qq, Ff. 97. *Fran.* [*Within*] Dering MS. 97. *Exit.*] Delius.

90. *what cunning match . . .*] what is the game, what is the meaning and purpose of it all? *Match*, game, play, as in *Richard II.* iii. iii. 165.

92. *I am . . . humours*] Cf. Cooke, *Green's Tu Quoque* (Hazlitt's *Dodsley*, xi. 198): "I will fit myself to all humours: I will game with a gamester, drink with a drunkard, be civil with a citizen, etc."

93. *since the old days . . .*] Cf. *King Edward III.* ii. ii: "Since leathern Adam till this youngest hour." *Pupil age*, youth, as in *Coriolanus*, ii. ii. 102: "His pupil age Man-enter'd thus, he waxed like a sea."

98, 99. *fewer words than . . .*] The dramatists are fond of girding at the meagre vocabulary and "set speeches" of drawers. Cf. Heywood, *The Fair Maid of the West*, iii. iv: "You rogue, how many years of your apprenticeship have you spent in studying this set speech?"; and T. Nabbes, *Tottenham-Court*, iii. i (Bullen, *Old Plays*, New Series, 1): "*Tapster*. Y'are welcome, gentlemen. *James*. Now, my parrat

of froth, whose mouth is lined with tapestry."

99, 100. *His industry . . . down-stairs*] Cf. Brome, *The Northern Lasse*, ii. iii, where Anville addresses a servingman, "I understand thy office leads thee no further, thy pains are abroad and below stairs," and Overbury, *Characters, A Chamber-maid*: "Her industry is up staires, and downe staires, like a Drawer"—perhaps a reminiscence of the present scene.

100. *his eloquence . . .*] his eloquence consists of the recital of the items of a reckoning. *Parcel*, item, as in Brome, *The Antipodes*, iii. ii. Cf. Dekker, *Satiro-mastix* (Pearson, i. 261); Beaumont and Fletcher, *The Woman's Prize*, i. iii; J. Udall, *Diotrephes*, 1588 (Arber, p. 7); Earle, *Microcosmographie, A handsome Hostesse* (Arber, p. 55): "Her Lips are your wel-come, and your entertainment her companie, which is put into the reckoning too, and is the dearest parcell in it." Perhaps Shakespeare wrote *parcels*.



the parcel of a reckoning. I am not yet of Percy's mind, the Hotspur of the north; he that kills me some six or seven dozen of Scots at a breakfast, washes his hands, and says to his wife "Fie upon this quiet life! I want work." "O my sweet Harry," 105 says she, "how many hast thou killed to-day?" "Give my roan horse a drench," says he; and answers "Some fourteen," an hour after; "a trifle, a trifle." I prithee, call in Falstaff: I'll play Percy, and that damned brawn shall play Dame Mortimer 110 his wife. "Rivo!" says the drunkard. Call in ribs, call in tallow.

*Enter* FALSTAFF, GADSHILL, BARDOLPH, and PETO;  
FRANCIS *following with wine.*

*Poins.* Welcome, Jack: where hast thou been?

*Fal.* A plague of all cowards, I say, and a vengeance too! marry, and amen! Give me a cup of sack, boy. 115 Ere I lead this life long, I'll sew nether stocks and

103. *at a*] after Anon. conj. *ap.* Cambridge. 113. *Enter Falstaff . . . wine.*] Theobald (omitting *Francis . . . wine*), Cambridge; *Enter Falstaffe.* Qq, Ff.

101, 102. *I am not yet of Percy's mind*] "I am now of all humours," and not yet of Percy's mind who relishes nothing but fighting.

102. *he that kills . . .*] For the Prince's description of Hotspur, cf. Marlowe, *Tamburlaine*, Part I. III. ii:—

"Who when he shall embrace you  
in his arms,  
Will tell how many thousand men  
he slew;  
And, when you look for amorous  
discourse,  
Will rattle forth his facts of war  
and blood."

108. *answers . . . hour after*] The Prince shrewdly hits off a characteristic of Hotspur illustrated in II. iii. 92 *ante*.

110. *brawn*] a boar or swine fattened for the table, as in 2 *Henry IV.* I. i. 19. So Chapman, *Odyssey*, xx. 253: "slaughtered brawns of all the herd the prize."

111. "*Rivo!*" A bacchanalian exclamation of which the origin or precise signification is unknown. See Marlowe, *Few of Malta*, iv: "I'll pledge thee . . . Hey, Rivo Castiliano! a man's a man"; *Look about You* (Hazlitt's *Dodgley*, vii. 505): "And Rivo will be cry, and Castile too"; Mar-

ton, *What You Will*, II. i: "Rivo, drinke deepe, give care the mate," and *ibid.* IV. i: "Quadratus . . . cries Rivo, intertayning my eares perpetually with a most strong discourse of the praise of bottle ale and red herrings." Gifford suggested that "Rivo" is "corrupted perhaps from the Spanish *rio*, which is figuratively used for a large quantity of liquor" (Littledale, *Dyce's Glossary*). Perhaps "Rivo Castiliano" then = the Castilian stream or liquor, *i.e.* wine (perhaps with a play on *fons Castalius*).

116. *nether stocks*] stockings. Cotgrave: "Un bas de chausses." A stocking, or nether stock. Nether stocks were of cloth, worsted or silk of finest yarn "so curiously knit with open seam down the leg, with quirks and clocks about the ancles, and sometime (haply) interlaced with gold or silver threads, as is wonderful to behold" (Stubbes, *Anatomy of Abuses*). Stubbes says the price (in 1583) of silk nether-stocks amounted to "a Ryall or twentie shillings or more." There are many allusions in the dramatists to the ill-paid occupation of mending and footing nether stocks or stockings. See Webster, *The White Devil*, I. ii: "For want of means . . . I have been fain

mend them and foot them too. A plague of all cowards! Give me a cup of sack, rogue. Is there no virtue extant? [*He drinks.*]

*Prince.* Didst thou never see Titan kiss a dish of butter? 120 pitiful-hearted Titan, that melted at the sweet tale of the sun's! if thou didst, then behold that compound.

*Fal.* You rogue, here's lime in this sack too: there is nothing but roguery to be found in villanous man: 125 yet a coward is worse than a cup of sack with lime in it. A villanous coward! Go thy ways, old Jack; die when thou wilt, if manhood, good manhood, be

117. and foot them] omitted Ff.  
omitted the rest.

122. *didst*] never *didst* Keightley.

119. He drinks.] He drinketh. Qq. 1-4; *sonnes* Qq 1, 2; *sunne* or *sun* the rest.  
127. in it] omitted Ff.

to heel my tutor's stockings"; and Cowley, *Cutter of Colman Street*, iv. vi: "She shall foot Stockings in a Stall for me."

121. *Titan*] the sun, as in *Cymbeline*, iii. iv. 166: "Exposing it [your cheek] . . . to the greedy touch Of common-kissing Titan." That the sun is amorous and kisses the cheeks of those whom he woos is a poetical fancy which occurs frequently in our old writers. See Sidney, *Astrophel and Stella*, xxi: "The Sun, which others burn'd, did her but kiss"; Dekker, *Old Fortunatus* (Pearson, i. 147): "*Agrip.* Make haste, for the hot Sun doth scald my cheeks. *Andal.* The sunne kisse thee!"; John Day, *Humour out of Breath*, ii. ii.

120-122. *Didst . . . sun's*] Theobald read *pitiful-hearted butter*, to avoid the absurdity of making Titan melt at the tale of the sun. Warburton places the words "pitiful-hearted Titan" in parenthesis, referring the word "that" to butter and interpreting "pitiful-hearted" as amorous. "Pitiful-hearted," however, means compassionate rather than amorous. Perhaps "Titan" has slipped in here through inadvertence on the part of the compositor from the preceding line, and the dish of butter is addressed parenthetically as "pitiful-hearted," i.e. compassionate. The meaning is then "Didst thou never see the sun kiss a dish of butter? pitiful-hearted or compassionate one, that listened to and melted at the sweet tale of the sun!" Stevens conjectured *his son* (following

Qq 1, 2 *the sonnes*) and suggested that the reference is to Titan's being melted or softened by the tale of his son, Phaëton. Malone approved this interpretation and read *the son*. The allusion is, of course, as Theobald observed, to Falstaff's entering in a great heat, "his fat dripping with the violence of his motion, as butter does with the heat of the sun" (cf. iv. ii. 62 *post*). So "that compound" (lines 122, 123) is Falstaff who looks like a dish of butter melting in the sun, and not, as Wright explains, "the melting away of the sack as its froth disappeared when the red-faced Falstaff put his lips to it."

121. *that melted*] Cf. J. Fletcher, *The Woman-Hater*, iii. i: "you think I melt now, Like a dish of May-butter."

124. *here's . . . sack*] Wine was doctored with lime to increase its dryness and to make it sparkle in the glass. The practice is still common, especially in the case of sherries, and is known in the trade as "plastering". Cf. *Merry Wives of Windsor*, i. iii. 15. 124, 125. *there is . . . villanous man*] This passage is quoted in Meres, *Palladis Tamia*, 1596: "in these declining and corrupt times, when there is nothing but roguery in villanous man," —perhaps the earliest extant quotation from a speech by Falstaff.

127. *Go thy ways*] go thy way. The -s is a genitival flexion. Nashe, *Pierce Penilesse his Supplication to the Divell* (McKerrow, i. 207): "By God, Captain, I love thee; goe thy waies."

128. *good manhood*] So in Porter, *Two Angry Women of Abington* (Haz-

not forgot upon the face of the earth, then am I a shotten herring. There lives not three good men 130  
 unhanged in England; and one of them is fat, and grows old: God help the while! a bad world, I say. I would I were a weaver; I could sing psalms or any thing. A plague of all cowards, I say still.

*Prince.* How now, wool-sack! what mutter you? 135

*Fal.* A king's son! If I do not beat thee out of thy kingdom with a dagger of lath, and drive all thy subjects afore thee like a flock of wild-geese, I'll never wear hair on my face more. You Prince of Wales! 140

*Prince.* Why, you whoreson round man, what's the matter?

*Fal.* Are not you a coward? answer me to that: and Poin's there?

133, 134. *psalms or any thing*] Qq; all manner of songs Ff. 141.  
*whoreson*] *horeson* or *horson* Qq, Ff. 141. *round man*] hyphenated Qq 1-3.  
 143. *not you*] Q 1; *you not* the rest.

*litt's Dodsley*, vii. 318): "I shall never see good manhood again."

129, 130. *a shotten herring*] a herring that has "shot" its roe. Cf. Greene, *Never Too Late* (Grosart, viii. 187): "thou hadst alate . . . a lovely fat paire of cheekes, and now thou lookest like a shotten herring"; Beaumont and Fletcher, *Women Pleased*. II. iv: "What, Penurio [described as 'a hungry servant'], My shotten friend, what wind blew you?"; Marston, *Antonio's Revenge*, v. ii; H. Glapthorne, *The Lady Mother*, II. i: "I look like a shotten herring . . . I have no more Roe than a goose in me" (Bullen, *Old English Plays*, II. 134).

130. *There lives . . . three*] For the singular verb preceding a plural subject, see Abbott, *Shakespeare Grammar*, § 335. Pope needlessly altered *lives* to *live*.

132. *God help the while*] meanwhile God help, or God help the time—an exclamation of resignation or despair. T. Heywood, *King Edward IV.* Part I. III. i: "And yet, God help! it's a crooked world"; *ibid.* Part II. (Pearson, i. 133): "it is a wicked world the while"; *King John*, IV. ii. 100: "Bad world the while!"

133. *I would . . . psalms*] Weavers sang at their work, and many of them were Puritans and so given to psalmody.

Cf. D'Avenant, *The Wits* (1636), I. i: "more devout Than a weaver of Banbury, that hopes T'entice Heaven by singing, to make him lord Of twenty looms"; and the same author's *News from Plymouth* (licensed 1635), II. ii: "he will sing you, . . . no weaver at his loom comes near him." Shakespeare alludes to the weavers' love of music in *Twelfth Night*, II. iii. 61, and to the Puritans' fondness for psalmody in *Winter's Tale*, IV. iii. 46-8. In Earle's *Microcosmographie* (Arber, p. 98) we read that the "profane man" "sing[s] Psalmes when he is drunke, and cries God mercy in mockerie."

136, 137. *beat . . . of lath*] So the Vice in the Interludes belaboured the Devil with a dagger of lath. Harsnet, *Discovery of Popish Impostures*, 1603 (p. 115): "It was a pretty part in the old church-plays, when the nimble Vice would skip up nimbly like a Jacke an Apes into the Devils necke, and ride the Devil a course, and belabour him with his wooden dagger till he made him roare." Cf. *Twelfth Night*, IV. ii. 136.

137, 138. *drive . . . wild-geese*] Cf. Beaumont and Fletcher, *Beggar's Bush*, v. i: "I could drive a regiment Of geese afore me . . . with my hat and staff, and not a hiss Heard, nor a wing of my troops disordered."

*Poins.* 'Zounds, ye fat paunch, an ye call me coward, by 145  
the Lord, I'll stab thee.

*Fal.* I call thee coward! I'll see thee damned ere I call  
thee coward: but I would give a thousand pound I  
could run as fast as thou canst. You are straight  
enough in the shoulders, you care not who sees your 150  
back: call you that backing of your friends? A  
plague upon such backing! give me them that will  
face me. Give me a cup of sack: I am a rogue, if I  
drunk to-day.

*Prince.* O villain! thy lips are scarce wiped since thou 155  
drunkest last.

*Fal.* All's one for that. [*He drinks.*] A plague of all  
cowards, still say I.

*Prince.* What's the matter?

*Fal.* What's the matter! there be four of us here have 160  
ta'en a thousand pound this day morning.

*Prince.* Where is it, Jack? where is it?

*Fal.* Where is it! taken from us it is: a hundred upon  
poor four of us.

*Prince.* What, a hundred, man? 165

*Fal.* I am a rogue, if I were not at half-sword with a  
dozen of them two hours together. I have 'scaped  
by miracle. I am eight times thrust through the  
doublet, four through the hose; my buckler cut

145. *Poins.*] Prin. Qq 5-8, Ff. 145. 'Zounds] omitted Ff. 145. *an*] Pope;  
and Qq, Ff. 145, 146. *by the Lord*] omitted Ff. 157. *All's*] *All is* Qq  
1, 2. [*He drinks.*] *He drinketh.* Qq 1-4. 158. *cowards, still*] Q 2;  
*cowards still* Qq 1, 3-6; *Cowards still*, Ff, Qq 7, 8. 160. *there*] Qq 1,  
2; *here* the rest. 160. *here*] Qq 1, 2; omitted the rest. 161. *day*] Qq 1, 2;  
omitted the rest. 167. 'scaped] *escaped* Ff 3, 4; *scaped* the rest.

157. *All's one for that*] that's no  
matter, that makes no difference. So  
in Heywood, *The Fair Maid of the*  
*Exchange* (Shak. Soc. ed, p. 63):  
"Flow. . . . suppose . . . she dislike  
the match . . . ? *Mrs. F.* All's one  
for that," and in *Richard III.* v. iii. 8.

161. *this day morning*] this morning.  
Cf. "to-day morning" in *Twelfth*  
*Night*, v. i. 294; and Swift, *Journal to*  
*Stella*, xli, Feb. 21, 1712. Chaucer  
has "this day by the morwe." Qq  
3-8 and Ff read *this morning*.

164. *poor four*] So in Florio's *Mon-*  
*tagne*, II. xvi: "poore sixpence a day";  
Middleton, *A Mad World*, I. i: "poor  
ten pounds."

166. *at half-sword*] at half a sword's

length. G. Silver, *Paradoxes of Defence*  
(ed. Matthey, p. 62): "Gardant fight  
. . . winneth the halfe sword, and pre-  
venteth the close," and the same  
author's *Bref Instructions*, 1599 (ed.  
Matthey, p. 96): "yf he com to the close  
fight wt yō & yt yō are both trest aloft  
at ye half sword wt both yor points up-  
wards." Cf. Beaumont and Fletcher,  
*The Elder Brother*, v. i:—

"Brother opposed to brother,

Here is no fencing at half sword."

168, 169. *thrust . . . hose*] Camden  
says that, before the introduction of the  
rapier from abroad, it was considered  
unmanly ("minime virile") "vel  
punctum vel infra cingulum ferire"  
(*Annales*).

through and through; my sword hacked like a hand- 170  
saw—ecce signum! I never dealt better since I was  
a man: all would not do. A plague of all cowards!  
Let them speak: if they speak more or less than  
truth, they are villains and the sons of darkness.

*Prince.* Speak, sirs; how was it? 175

*Gads.* We four set upon some dozen—

*Fal.* Sixteen at least, my lord.

*Gads.* And bound them.

*Peto.* No, no, they were not bound.

*Fal.* You rogue, they were bound, every man of them; 180  
or I am a Jew else, an Ebrew Jew.

*Gads.* As we were sharing, some six or seven fresh men  
set upon us—

*Fal.* And unbound the rest, and then come in the other.

175. *Prince.*] *Gad. Qq.* 176, 178, 182. *Gads.*] *Gad Ff;* *Ross. Qq.* 176.  
*dozen*—] *Capell;* *douzen.* or *dozen.* *Qq, Ff.* 181. *an*] and *Qq* 2-4. 183.  
*us*—] *Steevens;* *vs. Qq, Ff.*

170, 171. *sword . . . hand-saw*] A proverbial expression. Burton, *Anatomy of Melancholy*: "swords hack't like so many saws . . . ensis instar serrae excisus." Cf. R. Davenport, *A New Tricke to Cheat the Divell* (1639), i. ii: "give me a man can roare, Shew hackes upon his sword, bristle, looke big."

171. *ecce signum*] Falstaff had hacked his sword with his dagger (line 304 *post*), and now shows it in confirmation of his story with the words "*ecce signum*!" Cf. Beaumont and Fletcher, *Women Pleased*, iii. iv: "Here's the blood, gentlemen! *Ecce signum*!"; Middleton, *The Family of Love*, iv. iii; Cooke, *Green's Tu Quoque* (Hazlitt's *Dodsley*, xi. 285): "Ecce signum! here's the wedding ring 't affirm it." In Hogarth's engraving of *Night*, a barber's pole bears the legend: "Shaving, Bleedings and Teeth drawn with a touch—*Ecce Signum*." "*Ecce signum*" is of doubtful origin. It is not found, as sometimes stated, in any service of the Catholic Church. Possibly it is a corruption of "*Ecce lignum crucis*" in the Good Friday Service.

171. *dealt*] fought, as in Beaumont and Fletcher, *The Island Princess*, ii. iii: "Up, soldiers, up, and deal like men!"; and the same authors' *Thierry and Theodoret*, ii. i: "When it is spread

abroad That you have dealt with me, they'll give you out For one of the new worthies."

174. *sons of darkness*] opposed to "children of light." See *I Thessalonians* v. 5. There may be a pun on "sons" and "suns".

176. *Gads.*] The *Ross* of *Qq* is perhaps the *Rossill* whose name is substituted for that of *Peto* in i. ii. 161. See note to i. ii. 161 *ante*.

181. *I am a Jew else*] So in *Much Ado About Nothing*, ii. iii. 272; Middleton, *Blurt, Master-Constable*, i. ii: "I were a Jew if I should shrink for it," and in Fulwell, *Like will to Like* (Hazlitt's *Dodsley*, iii. 323): "Knaves are Christian men, else you were a Jew." "Jew" was a term of opprobrium, as in Munday, Drayton, Wilson and Hathaway, *The Life of Sir John Oldcastle*, ii. iii, where the Bishop of Rochester calls Cobham "this heretike, this Jew, This Traitor to your maiestie."

181. *an Ebrew Jew*] a Jew by blood and by nature. *Two Gentlemen of Verona*, ii. v. 58: "Thou art an Ebrew, a Jew, and not worth the name of a Christian." Minshew: "an Ebrew, or Hebrew . . . L. Hebraeus, Ebraeus."

184. *other*] others, as often, e.g. North's *Plutarch*, *Alcibiades*: "Socrates retired with a few other on foot." M.E. *othere* or *other*, others.

*Prince.* What, fought you with them all?

185

*Fal.* All! I know not what you call all; but if I fought not with fifty of them, I am a bunch of radish: if there were not two or three and fifty upon poor old Jack, then am I no two-legged creature.

*Prince.* Pray God you have not murdered some of them. 190

*Fal.* Nay, that's past praying for: I have peppered two of them, two I am sure I have paid, two rogues in buckram suits. I tell thee what, Hal, if I tell thee a lie, spit in my face, call me horse. Thou knowest my old ward; here I lay, and thus I bore my point. 195  
Four rogues in buckram let drive at me—

*Prince.* What, four? thou saidst but two even now.

*Fal.* Four, Hal; I told thee four.

*Poins.* Ay, ay, he said four.

185. *you*] Q 1; *ye* or *yez* the rest.

187. *of radish*] *Radish* Q 6.

Poines. Q 5; *Poin.* the rest.

*murdered* Q 1; *murthered* the rest.

196. *me*—] Steevens; *me*. Qq, Ff.

186. *you*] Qq 1, 6-8; *ye* or *yez* the rest.

190. *Prince.*] Prin. Qq 1-3; *Prince.* Q 4;

190. *God*] *Heaven* Ff. 190. *murdered*]

195. *ward*] Qq 1-4; *word* the rest.

187. *a bunch of radish*] Mr. Craig remarks that a "bunch of radish" is an emblem of gawkiness, and that in *2 Henry IV.* iii. ii. 333-4, Falstaff compares Shallow to a forked radish.

189. *two-legged creature*] This expression occurs in Rowley, *The Birth of Merlin*, ii. i.

191. *peppered*] done for, dispatched. See next note.

192. *paid*] quit scores with, killed. Heywood, *Loues Mistris*, ii: "Oh coward, . . . to come behind a man and strike him . . . oh coward, I am payd, I am pepper'd."

193. *buckram*] coarse linen stiffened with gum or paste. Falstaff is referring humorously to the Prince and Poins who wore cases of buckram.

194. *call me horse*] Cf. *Twelfth Night*, ii. iii. 203; Nashe, *Four Letters Confuted* (Grosart, ii. 273): "then call me cut"; and Heywood, *If you know not me* (Pearson, i. 256): "and I do not . . . Ile give you leave to call me Cut." Horse, like cut (a curtal horse) or ass, was a common term of abuse or contempt. See Nashe, *Have with you* (Grosart, iii. 18): "I exhopt thee . . . be not a horse to forget thy own worth," and T. Randolph, *Hey for Honesty*, l. ii: "O horse that I was."

195. *my old ward*] my accustomed and favourite guard. So Massinger, *The Virgin Martyr*, ii. 1: "I lay at my old ward." V. Saviola describes four "principal wards" or positions of defence. "I will show you," he writes (*his Practise*, 1595, p. 8), "the wards which I myself use, the which if you will well marke and observe, you cannot but understand the art, and withal keep your body safe from hurt and danger."

195. *here I lay*] at this ward I lay, this was my guard. See Beaumont and Fletcher, *Philaster*, v. iv; Heywood, *Loues Mistris*, ii: "how lies he? where's his guard? what's his play?"; G. Silver, *Bref Instructions* (ed. Matthey, p. 90): "yf he lye a loft & yd lye a lowe w<sup>t</sup> yor sword"; and Fairfax, *Jerusalem Delivered*, vi. 42: "Close at his surest ward each warrior lieth."

195. *bore my point*] carried the point of my sword. V. Saviola, *his Practise*: "if you perceive his rapier to be long, and the point thereof born somewhat high, you shall . . . answer him in this ward," and G. Silver, *Bref Instructions* (Matthey, p. 99): "break it [a thrust] downwarde w<sup>t</sup> yor sword beriding yor poynt strongly towarde yor right syde."

*Fal.* These four came all afront, and mainly thrust at me. 200  
I made me no more ado but took all their seven points  
in my target, thus.

*Prince.* Seven? why, there were but four even now.

*Fal.* In buckram?

*Poins.* Ay, four, in buckram suits. 205

*Fal.* Seven, by these hilts, or I am a villain else.

*Prince.* Prithee, let him alone; we shall have more anon.

*Fal.* Dost thou hear me, Hal?

*Prince.* Ay, and mark thee too, Jack.

*Fal.* Do so, for it is worth the listening to. These nine in 210  
buckram that I told thee of,—

*Prince.* So, two more already.

*Fal.* Their points being broken,—

*Poins.* Down fell their hose.

*Fal.* Began to give me ground: but I followed me close, 215

201. *made me*] Qq 1, 2; *made* the rest. 204. *buckram?*] Whalley  
conj., Capell; *buckrom*. Qq, Ff. 211. *of,—*] Capell; *of*. Qq, Ff. 213.  
*broken,—*] Capell; *broken*, Qq 3-6; *broken*. the rest. 214. *their*] Q 1;  
*his* the rest.

200. *afront*] abreast. *New Eng. Dict.* quotes from *Purchas His Pilgrimes*: "Twelve men may ride a-front through them." Cf. North's *Plutarch*, *Pyrrhus*: "They were now compelled to fight all on a front in the plain field."

200. *mainly*] with might and main. Cf. Beaumont and Fletcher, *The Night-Walker*, i. ii;—

"*Alathe*. Do you love such boys, sir?

*Lurcher*. Oh mainly, mainly."

202. *target*] The target is here identified with the buckler (line 169), as in Butler, *Hudibras*, i. iii:—

"As in sword and buckler fight  
All blows do on the target light."

The target was broader than the buckler, and was "held on the arm," whereas the buckler was "grasped in the centre, the hand being protected by the boss on the outside" (Planché, *Costume of Shakespeare's King Henry the Fourth*, p. 27). J. Howell (*A Particular Vocabulary*, 1659, xxxi) distinguishes between "At sword and buckler" and "At sword and target"; and G. Silver (*Paradoxes of Defence*, ed. Matthey, p. 37) tells us that sword and

target were inferior weapons to sword and buckler.

206. *by these hilts*] So in Ford, *'Tis Pity She's a Whore*, i. ii; "by these hilts I'll kill thee." Falstaff swears by the hilts or hilt of his sword. The hilt was divided into three parts, the pommel, the handle and the guard (Sir W. Hope, *Fencing Master*, 1692), whence the plural "hilts" here and in *Richard III.* i. iv. 160.

214. *Down fell . . .*] Falstaff has spoken of sword points, but Poins equivocally takes "points" in the sense of tagged laces for attaching the hose to the doublet. A similar jest is made in *Twelfth Night*, i. v. 24-27.

215. *followed*] See G. Silver, *Bref Instructions* (ed. Matthey, p. 84); "yf . . . he strike or thrust short, & ther w<sup>t</sup> go back, or not go back, follow him upon yor twofold gournors." The ethical dative in "followed me" gives life and vividness to the narrative, while it serves to fix attention upon the speaker. So in line 201 *ante*; and Jonson, *Every Man in his Humour*, iii. i; "*Bob*. Observe me judiciously, sweet sir; they had planted me these demiculverins just in the mouth of the breach, etc."

came in foot and hand; and with a thought seven of the eleven I paid.

*Prince.* O monstrous! eleven buckram men grown out of two!

*Fal.* But, as the devil would have it, three misbegotten 220 knaves in Kendal green came at my back and let drive at me; for it was so dark, Hal, that thou couldst not see thy hand.

*Prince.* These lies are like their father that begets them; gross as a mountain, open, palpable. Why, thou clay- 225 brained guts, thou knotty-pated fool, thou whoreson, obscene, greasy tallow-catch,—

224. *their*] Q 1; *the* the rest. 226. *whoreson*] *horeson* or *horson* Qq, Ff. 227. *tallow-catch*,—] Capell; *tallow-catch*. Qq 1-3; *tallow catch*. the rest; *tallow-ketch*— Hanmer; *tallow-keech*,— Steevens, 1778 (after Johnson); in Dering MS. *catch* is altered to *chest* by the original scribe. \*

216. *came . . . hand*] Cf. G. Silver, *Bref Instructions* (Matthey, p. 93): "yf he com in to encounter the Cloze . . . then yō Maye Crosse his blade wt yors . . . & as he cometh in wt his feet & haue gayned yō the place, yō may presently uncrosse and stryke him," and *ibid.* p. 131: "yor hand & feet in good play must go together, whether it be in quick or slow motion."

216. *with a thought*] quick as thought, as in *Julius Cæsar*, v. iii. 19, and *Antony and Cleopatra*, iv. xiv. 9. Cf. *Romeo and Juliet*, ii. v. 4, and Beaumont and Fletcher, *The Island Princess*, ii. iv; "Away, like thoughts! sudden as desires, friends!"

221. *Kendal green*] A green cloth made first at Kendal in Westmoreland. J. Skelton speaks of "Kyrkeby Kendal" (*Bowge of Courte*, 359), and Hall of "Kentishe Kendal" (*Chronicle*, ed. 1809, p. 513). Kendal green was worn by foresters and, in summer, by servingmen (W. Stafford, *A brief Conceipt of English pollicy*, 1581, ed. Furnivall, p. 64) and country folk (*Churchyards Challenge*). Perhaps highwaymen used coats of Kendal green as a disguise; see R. Armin, *A Letter*, 1604 (*A Nest of Ninnies*, ed. Collier, p. xvi): "truth, in plaine attire, is the easier knowne: let fixion maske in Kendal greene."

225. *gross as . . . palpable*] An echo of this is heard in *The Costlie Whore* (c. 1613), III. i:—

"Shew not such open folly,  
Such palpable, such grosse, such mountaine folly."

*Gross*, plain, palpable, as in Middleton, *No Wit, No Help like a Woman's*, v. i; "Too gross, too gross," and Beaumont and Fletcher, *The Night-Walker*, iv. iii:—

"Wildbrain. A palpable knock!  
Sexton. A knock, a knock, a gross one."

226. *knotty-pated*] *New Eng. Dict.* explains as "blockheaded," and quotes Ascham, *Scholemaster* (Arber, p. 34): "A witte . . . that is not ouer dulle, knottie and lumpishe." Perhaps "knotty" = "full of knots," "rugged," a term applicable to a "not-head" or closely cropped head. "Knotty" was also applied to matted hair; see J. Mabbe, *Guzman De Alfarache*, Part I. i. iv; "her haire sluttishly hanging about her eares, vnkempt, and as greazie, as it was knotty."

227. *tallow-catch*] Hanmer's emendation *tallow-ketch*, a tub filled with tallow, is plausible, though no examples of *tallow-ketch*, or of *ketch* = tub, are cited. "Catch" may be a variant of "ketch" (see *New Eng. Dict.*), as "ketches" occurs for "catches" in Overbury, *Characters, A Franklin*: "the wakefull Ketches on Christmas Eve." A *ketch* is a two-masted vessel and "tallow-catch" here may = a tallowed ketch or ketch caulked with



*Fal.* What, art thou mad? art thou mad? is not the truth the truth?

*Prince.* Why, how couldst thou know these men in Kendal 230  
green, when it was so dark thou couldst not see thy  
hand? come, tell us your reason: what sayest thou  
to this?

*Poins.* Come, your reason, Jack, your reason.

*Fal.* What, upon compulsion? 'Zounds, an I were at 235  
the strappado, or all the racks in the world, I would  
not tell you on compulsion. Give you a reason on  
compulsion! if reasons were as plentiful as black-  
berries, I would give no man a reason upon compul-  
sion, I. 240

*Prince.* I'll be no longer guilty of this sin; this sanguine  
coward, this bed-presser, this horse-back-breaker, this  
huge hill of flesh,—

*Fal.* 'Sblood, you starveling, you elf-skin, you dried neat's

235. 'Zounds, an I were] *Zoundes, and I were* Qq; *No: were I* Ff. 238.  
plentiful] Q 1; *plentie* or *plenty* the rest, 243. *flesh,—*] Theobald; *flesh*,  
Qq, Ff. 244. 'Sblood] *Away* Ff.

tallow. Cf. Surrey, *Æneid*, iv: "now  
fleetes the talowed kele." Johnson  
conjectured *tallow-keech*, a keech being  
the fat of a slaughtered animal rolled up  
into a lump and sold by the butcher to  
chandlers. In *Henry VIII.* i. i. 55,  
Wolsey is compared to a keech that  
"can with his very bulk Take up the  
rays o' the beneficial sun And keep it  
from the earth"; and in *2 Henry IV.* ii.  
i. 101, we have "Goodwife Kech, the  
butcher's wife."

236. *strappado*] Staunton quotes R.  
Holme's *Academy of Arms and*  
*Blazon*, iii. vii: "The *Half Strappado*  
is to have the Mans hands tyed cross  
behind his Back, and to be drawn up  
to a considerable height, and so let  
down again; this, in the least of it,  
cannot but pull either the Shoulder or  
Elbows of both out of Joynt.—The  
*Whole Strappado* is when the person  
is drawn up to his height, and then  
suddenly to let him fall halfway with  
a jerk, which not only breaketh his  
Arms to pieces, but also shaketh all his  
Joynts out of Joint; which Punish-  
ment is better to be Hanged than for  
a Man to undergo." The strappado  
was, according to Minshew, "Italis et  
Hispanis familiare."

241. *sanguine*] A physiological term

signifying "of a sanguine complexion,"  
and so, ruddy and corpulent. See A.  
Borde, *Dyetary* (Early Eng. Text Soc.  
ed., p. 287): "Sanguine men be hoote  
and moyste of complexion . . . They  
must use moderat slepe and moderat  
dyet, or els they wyl be to fat and  
grose." In Oriel MS. 76, quoted by  
Skeat, Chaucer, *Prologue*, 333, the  
sanguine man is described as: "Lar-  
gus, amans, hilaris, ridens, rubeique  
coloris, Cantans, carnosus, satis audax,  
atque benignus." "Sanguine coward"  
is perhaps an oxymoron.

244. *elf-skin*] Falstaff refers to the  
limp appearance of the empty skin  
and not, as Wright suggests, to  
the thinness of the fairy's skin. Ham-  
mer substituted *eel-skin*, a conjecture  
supported, as Wright points out, by  
*King John*, i. i. 141, and by *2 Henry*  
*IV.* iii. ii. 351. Cf. also Jonson, *An*  
*Interlude* (Cunningham's *Gifford*, iii.  
463): "thou dried eel-skin!"; and  
Pearson's *Dekker*, i. 141: "Dry as an  
Eele-skin." Johnson suggested *elf-kin*  
or little fairy. Stevens refers to the  
description of the Prince in Stow's  
*Chronicle* (ed. 1580, p. 582): "This  
Prince exceeded the mean stature of  
men . . . his necke long, bodye slender  
and leane, and hys bones smal."

tongue, you bull's pizzle, you stock-fish! O for 245  
 breath to utter what is like thee! you tailor's-yard,  
 you sheath, you bow-case, you vile standing tuck,—  
*Prince.* Well, breathe a while, and then to it again: and  
 when thou hast tired thyself in base comparisons,  
 hear me speak but this. 250

*Poins.* Mark, Jack.

*Prince.* We two saw you four set on four and bound them,  
 and were masters of their wealth. Mark now, how  
 a plain tale shall put you down. Then did we two  
 set on you four; and, with a word, out-faced you 255  
 from your prize, and have it; yea, and can show it  
 you here in the house: and, Falstaff, you carried  
 your guts away as nimbly, with as quick dexterity,  
 and roared for mercy, and still run and roared, as  
 ever I heard bull-calf. What a slave art thou, to 260  
 hack thy sword as thou hast done, and then say it  
 was in fight! What trick, what device, what start-

245. *tongue, you*] Qq 1, 2; *tongue*, the rest. 246. *utter what . . .*  
*thee*!] *utter what . . . thee*, (or *thee*?) Qq 1, 6-8; *utter*, (or *utter*!) *what . . .*  
*thee*? Qq 2-5; *utter*. *What . . . thee*? Ff. 247. *standing tuck,—*] Theo-  
 bald (hyphenated); *standing tuck*. Qq, Ff. 248. *a while*] *a-while* Ff. 248.  
 to it] *to't* Ff. 250. *this*] Qq 1-3; *thus* the rest. 257. *here*] omitted Ff.  
 259. *run*] *ranne* Ff. 259. *roared*] *roave* Qq 2-8.

244, 245. *neat's tongue*] ox's tongue.  
 So in Beaumont and Fletcher, *Women*  
*Pleased*, III. ii: "such dry neats'  
 tongues."

245. *pizzle*] The dried bull's pizzle  
 was used as a whip. The idea of  
 shrivelled dryness is brought out in  
 "elf-skin," "dried neat's tongue,"  
 "bull's pizzle" and "stock-fish."

245. *stock-fish*] dried fish, especially  
 cod and ling.

247. *bow-case*] The same epithet is  
 applied derisively to the hungry and  
 lean Penurio in Beaumont and Flet-  
 cher's *Women Pleased*, III. ii: "why,  
 thou starv'd rascal? . . . you precious  
 bow-case?" See also *The Triall of*  
*Chevalry* (1605), II. i. Bow-cases were  
 usually of leather and held three or  
 four bows. Ascham recommends a  
 woollen bow-case for every bow, and a  
 leather case to contain three or four  
 bows so cased in woollen cloth (*Toxo-*  
*philus*, Arber, p. 119).

247. *standing tuck*] a tuck set up-  
 right. The tuck was a long narrow  
 sword. Fr. *estoc*, stuck, tuck.

249. *base comparisons*] Cf. *Troilus*  
 and *Cressida*, I. iii. 194.

252. *We two saw you . . .*] Delius

amends the syntax by inserting *you*  
 before *bound*, and Elton by printing a  
 dash after *saw*. Wright would explain  
 the construction by supplying "that"  
 before "you," comparing a similar con-  
 struction in North's *Plutarch* (see  
 note on rv. i. 106, 107 *post*).

255. *with a word*] Cf. "with a  
 thought," line 216 *ante*. Wright ex-  
 plains as "in brief," comparing "at a  
 word" in *Much Ado About Nothing*, II.  
 i. 118, and "in a word" in *Merchant of*  
*Venice*, I. i. 35. Dan. *med en ord*, in  
 a word.

258. *dexterity*] agility, nimbleness,  
 as in *Hamlet*, I. ii. 157. Cf. N. Field,  
*Amends for Ladies*, I. i (Hazlitt's  
*Dodsley*, xi. 184); "to convey my  
 tongue (sans stumbling) with such  
 dexterity to such a period." Minshew  
 equates "Dexteritie" with "Activitie"  
 and "Agilitie."

259. *run*] A past tense, like "out-  
 run" in *Macbeth*, II. iii. 117.

262, 263. *starting-hole*] a place of con-  
 cealment or refuge, metaphorically a  
 subterfuge. Palsgrave, *Lescarlaisse-*  
*ment*. 1530: "Stertyng hole . . . ung  
 tapynet, lieu de refuge." Cf. Florio's  
*Montaigne*, I, xix: "There is no start-

ing-hole, canst thou now find out to hide thee from this open and apparent shame?

*Poins.* Come, let's hear, Jack; what trick hast thou now? 265

*Fal.* By the Lord, I knew ye as well as he that made ye.

Why, hear you, my masters: was it for me to kill the heir-apparent? should I turn upon the true prince?

Why, thou knowest I am as valiant as Hercules: but

beware instinct; the lion will not touch the true 270

prince. Instinct is a great matter; I was now a coward on instinct. I shall think the better of myself

and thee during my life; I for a valiant lion, and thou for a true prince. But, by the Lord, lads,

I am glad you have the money. Hostess, clap to 275

the doors: watch to-night, pray to-morrow. Gallants,

lads, boys, hearts of gold, all the titles of good fellowship, come to you! What, shall we be merry?

shall we have a play extempore?

266. *By the Lord*] omitted Ff.

omitted the rest.

good titles of Ff.

275. [to Hostess within] Dyce.

279. *extempore*] *extempory* Ff 1-3.

271. *now*] Q 1;

277. *titles of good*]

ing-hole will hide us from her [death]"; and Middleton, *The Family of Love*, v. iii: "*Gerardine* . . . What starting hole ha' you now, mistress Purge? *Mis. P.* E'en the sanctuary of a safe conscience." A starting-hole was, strictly speaking, a bolt-hole, *i.e.* the small hole by which a rabbit bolts from its burrow; cf. Beaumont and Fletcher, *Beggar's Bush*, v. i: "by one starting-hole they'll all escape else."

264. *apparent*] manifest, as in Middleton, *Women Beware Women*, v. ii:—

"there's no pity  
To be bestowed on an apparent  
sinner."

266. *I knew ye* . . .] Imitated by Middleton in *The Family of Love*, v. iii.

270, 271. *the lion* . . . *true prince*] That a lion will not hurt a true prince was once a common belief. Steevens refers to Beaumont and Fletcher's *Mad Lover*, iv. 1: "Fetch the Numidian Lyon I brought over, If she be sprung from Royal blood, the Lyon, He'll do you reverence." See also the same authors' *Noble Gentleman*, v. i. Staunton quotes from the romance of *Palmerin d'Oliva*, trans. A. Munday,

1588: "The Lyons coming about him smelling on his clothes would not hurt him; but [as it were] knowing the blood

royal] lay downe at his feete and licked him, and afterwards went to their places againe." Topsell (*Historie of Four-footed beastes*, 1607) has an anecdote of a lion in England "which by evident tokens was able to distinguish between the King, Nobles, and vulgar sort of people."

271. *Instinct is a great matter*] Quoted in Beaumont and Fletcher's *Love's Pilgrimage*, i. ii.

272, 273. *I shall think* . . . *life*] A proverbial expression. Middleton, *A Trick to Catch the Old One*, iv. iii: "I shall think the better of myself as long as I live," and Beaumont and Fletcher, *The Humorous Lieutenant*, v. ii.

276. *watch* . . . *to-morrow*] An allusion to the Scriptural injunction "Watch and pray" (*Matt.* xxvii. 41). Cf. Beaumont and Fletcher, *Love's Cure*, ii. i: "Watch less, and pray more." Falstaff plays on the meanings of "watch," viz. to keep vigil, and to keep revel, to carouse. For the latter sense, cf. J. Heywood, *Thyestes* (1560), iii. i: "nighes past forth in watche and wync."

277. *hearts of gold*] A title of good fellowship. So in N. Udall's *Raister Doister*, i. iii, and again in *Henry V.* iv. i. 44,

*Prince.* Content; and the argument shall be thy running 280  
away.

*Fal.* Ah, no more of that, Hal, an thou lovest me!

*Enter Hostess.*

*Host.* O Jesu, my lord the prince!

*Prince.* How now, my lady the hostess! what sayest thou  
to me? 285

*Host.* Marry, my lord, there is a nobleman of the court  
at door would speak with you: he says he comes  
from your father.

*Prince.* Give him as much as will make him a royal man,  
and send him back again to my mother. 290

*Fal.* What manner of man is he?

*Host.* An old man.

*Fal.* What doth gravity out of his bed at midnight?  
Shall I give him his answer?

*Prince.* Prithee, do, Jack. 295

*Fal.* Faith, and I'll send him packing. [*Exit.*

*Prince.* Now, sirs: by'r lady, you fought fair; so did you,  
Peto; so did you, Bardolph: you are lions too, you  
ran away upon instinct, you will not touch the true  
prince; no, fie! 300

*Bard.* Faith, I ran when I saw others run.

*Prince.* Faith, tell me now in earnest, how came Falstaff's  
sword so hacked?

282. *Ah*] *A* Qq, Ff. *an*] Capell; and Qq, Ff 1, 2; *if* Ff 3, 4. 283. Enter  
Hostess] after *lads* (line 274) Capell. 283. *O Jesu*] omitted Ff. 286. *lord*  
Ff; *Lo* Q 1; *L*. the rest. 286. *nobleman*] *noble-man* Qq 2, 3; *noble man*  
the rest. 297. *by'r lady*] Pope; *birlady* Qq; omitted Ff. 298. *Bard-*  
*dolph*] *Bardol* Qq, Ff. 298. *lions too*] *lions, to* Q 1. 302. *Faith*]  
omitted Ff.

287. *at door*] So in 2 *Henry IV.* 11. cardinales at court." In Gower's  
iv. 381, and Beaumont and Fletcher, *Confessio Amantis* we find "ate bord"  
*Monsieur Thomas*, 11. 1: "it knocks at (vi. 1001) and "ate gate" (vi. 1007).  
door," and often elsewhere. In "at 289. *Give . . . a royal man*] give  
court," and similar expressions (*e.g.* "at him the difference between a noble, or  
court," "at gate") we have perhaps a 6s. 8d., and a royal, or 10s., and so  
case of the absorption of the article by make the *nobleman* a *royal* man. Jest  
the preposition rather than of its omis- depending on the comparative values of  
sion or suppression, "at" representing the "royal" and the "noble" are fre-  
M.E. *atte* = *at then* (*at the*). Thus in quent in Elizabethan writers. Cf.  
*Piers Plowman*, ii. 205, B-text has *Richard II.* v. v. 67, 68. Stubbes,  
"Drede atte dore stode," whereas A- *Anatomie of Abuses*, Part II. (ed. Fur-  
text gives "Dreedde at the dore stood"; nivall, p. 85) classifies sermons, with  
and *ibid.* B-text (*Prologue*, 107) has reference to the fees paid to the  
"Ac of the cardinales atte Courte," for preacher, as "roiall sermons, angell  
which C-text (i, 134) reads "Ac of the sermons, and noble sermons."

*Peto.* Why, he hacked it with his dagger, and said he would swear truth out of England but he would 305 make you believe it was done in fight, and persuaded us to do the like.

*Bard.* Yea, and to tickle our noses with spear-grass to make them bleed, and then to beslobber our garments with it and swear it was the blood of true 310 men. I did that I did not this seven year before, I blushed to hear his monstrous devices.

*Prince.* O villain, thou stolest a cup of sack eighteen years ago, and wert taken with the manner, and ever since thou hast blushed extempore. Thou hadst fire 315 and sword on thy side, and yet thou rankest away: - what instinct hadst thou for it?

308. *Bard* ] Ff; Bar. Q 1; Car. the rest.  
years or years Qq 4, 5, Ff.

311. *year*] Qq 1-3. 6; *yeeres*,

305. *swear truth out of England*] Cf. Middleton, *The Family of Love*, i. iii. "Their [the Gallants'] first oath in time past was by the mass; and that they have sworn quite away . . . after their honesties were gone, then came they to their gentility, and swore as they were gentlemen; and their gentility they swore away so fast, that they had almost sworn away all the ancient gentry out of the land."

308. *spear-grass*] Spear-grass is mentioned without description in a medical recipe in Lupton's *Notable Things*, but the name does not seem to occur in any of the Herbals of the period. In Holland's *Plinie*, xxiv. xix, we read of a grass called the "five-finger grasse," which five pricks "in the head or top thereof," which pricks "when they be wound together, they use to put up into the nostrils and draw them downe againe, for to make the nose bleed." The same use is ascribed to "sanguinari, blodwort or yarow" by P. Treveris (*The Grete Herball*, 1524): "A twygye of this herbe with a few of this pryckes put into the nose cause anone to blede"; and of "Cockes foote grasse" Parkinson writes (*Theatrum Botanicum*, ed. 1640, p. 1180): "if the rough spike be put into the nose and rubbed it will make it bleed." J. Gerarde (*The Herball*, 1597, i. xx) cites an opinion that Pliny's "gramen aculeatum" or "five-finger grass" is

dewgrass. Ellacombe (*Plant-Lore of Shakespeare*, p. 295) identifies "spear-grass" with couch-grass, which in the eastern counties is still called spear-grass. See Gerarde (*The Herball*, xvii, ed. 1597, p. 21): "Dogs grasse or Couch grasse hath long leaves like unto the small Reede, sharpe at the point, cutting like a knife at the edges."

314. *taken with the manner*] taken in the act, *in flagrante delicto*. See Minshew: "Mainour, alias Manour . . . (or Maner) . . . signifieth . . . when a thief hath stollen, and is followed with Hue and Cry, and taken with the manner, that is, having the thing stolne about him, that is called the Mainour: and so we say when we find one doing of an unlawful act, that we took him with the Maynour, or Manner." Also Palgrave, *Lesclarcissement*: "Howe canste thou denye it, wast thou nat founde with the maner?"; and Nashe, *The Unfortunate Traveller* (McKerrow, ii. 315). Onions, *Shakespeare Glossary*: "A term of Anglo-French law, orig. 'mainoure' (= Fr. 'manoeuvre,' lit. hand-work), which acquired the concrete sense of 'thing stolen'." Cf. the expression "with the deed," as in Florio's *Montaigne*, ii. xii: "A Philosopher being taken with the deed, was demaunded what he did."

315. *fire*] An allusion to the fire in Bardolph's face,

*Bard.* My lord, do you see these meteors? do you behold these exhalations?

*Prince.* I do. 320

*Bard.* What think you they portend?

*Prince.* Hot livers and cold purses.

*Bard.* Choler, my lord, if rightly taken.

*Prince.* No, if rightly taken, halter.

*Re-enter FALSTAFF.*

Here comes lean Jack, here comes bare-bone. 325  
How now, my sweet creature of bombast! How long is't ago, Jack, since thou sawest thine own knee?

*Fal.* My own knee! when I was about thy years, Hal, I was not an eagle's talon in the waist; I could have crept 330 into any alderman's thumb-ring: a plague of sighing and grief! it blows a man up like a bladder.\* There's villanous news abroad: here was Sir John Bracy from your father; you must to the court in the morning. That same mad fellow of the north, Percy, 335 and he of Wales, that gave Amamon the bastin-

325. *Re-enter Falstaff*] Theobald; Enter *Falstafffe*. Qq (after line 323), Ff. 325 *bare-bone*] *bare-bones* Q 8. 330. *talon*] F 4; *tallon* Qq 7, 8; *talent* the rest. 333. *Bracy*] Qq 1-3; *Braby* the rest. 334. *to*] Qq 1-4; *go to* (subst.) the rest. 335. *That*] Qq 1-4; *The* the rest.

319. *exhalations*] fiery meteors. Cf. v. 1. 19 *post*; *Julius Cæsar*, II. i. 44; and *Romeo and Juliet*, III. v. 13: "It is some meteor that the sun exhales."

322. *Hot livers*] Steevens cites *Antony and Cleopatra*, I. ii. 23, to show that wine was supposed to heat the liver.

323, 324. *Choler, halter*] There is a play on "choler" and "collar" in *Romeo and Juliet*, I. i. 4-6, and on "choler," "collar" and "halter" in Jonson, *Every Man in his Humour*, III. ii: "Cash . . . what moves thee to this choler, ha? Cob. Collar . . . An you offer to ride me with your collar or halter either, I may hap shew you a jade's trick, sir."

326. *bombast*] cotton or any soft material used as padding for garments. Minshew: "Bumbast, or Cotten," and Cotgrave: "Cottonner. To bumbast, or stuffe with cotton." Stubbes, *Anatomy of Abuses* (ed. Furnivall, p. 55), speaks of monstrous doublets "stuffed with foure, fyve, or six pound of Bombast at the least."

331. *alderman's thumb-ring*] The thumb-ring, which is of great antiquity, was worn in Shakespeare's time by aldermen and other substantial citizens. See Brome, *The Antipodes*, III. ii, where Mr. Alderman Humblebee's thumb-ring is described: "A Distiche graven in his thumb-ring Of all the wise speeches and sayings of all His Alder predecessors"; and the same author's *Northern Lasse*, II. i. "A good man i' th' City is . . . one that . . . wears . . . a thumb-Ring with his Grandsirs Sheep-mark, or Grannams butter-print on't, to seal Baggs, Acquittances and Counterpanes."

333. *Bracy*] Neither Bracy nor Braby (as in Qq 4-8 and Ff) is mentioned by Holinshed or any other historian of the period.

336. *Amamon*] In "An inventarie of the names, shapes, powers, government, and effects of divels and spirits" in R. Scot's *Discoverie of Witchcraft*, 1584 (xv. iii), we find "Ama:mon King of the east," and again (p. 447) "King Baell, or Amo:."

ado, and made Lucifer cuckold, and swore the devil his true liegeman upon the cross of a Welsh hook—what a plague call you him?

*Poins.* O, Glendower.

340

*Fal.* Owen, Owen, the same; and his son-in-law Mortimer, and old Northumberland, and that sprightly Scot of Scots, Douglas, that runs o' horseback up a hill perpendicular,—

*Prince.* He that rides at high speed and with his pistol kills a sparrow flying.

*Fal.* You have hit it.

*Prince.* So did he never the sparrow.

*Fal.* Well, that rascal hath good mettle in him; he will not run.

350

*Prince.* Why, what a rascal art thou then, to praise him so for running!

*Fal.* O' horseback, ye cuckoo; but afoot he will not budge a foot.

*Prince.* Yes, Jack, upon instinct.

355

*Fal.* I grant ye, upon instinct. Well, he is there too, and one Mordake, and a thousand blue-caps more:

340. O.] O Qq 1, 6-8; Owen Dering MS. 340. Glendower.] Glendower! Qq 7, 8. 341. Owen, Owen] Owen Glendower Qq 7, 8. 342. that] Qq 1, 2; the the rest. 342. sprightly] sprightly Q 3; sprightly Q 4; sprightly Qq 5, 6. 343. o'] a Qq, Ff. 343, 344. perpendicular,—] perpendicular—Rowe (ed. 2); perpendicular. Qq, Ff. 345. his] Qq 1, 2, a the rest. 353. O'] Capell; A Qq, Ff. 353. afoot] on foote Qq 6-8; a foote Qq 1-5, Ff.

mon, which are Spirits reigning in the furthest regions of the east." Scot's authority, Wierus's *De Pseudomonarchia Demonum*, gives the name in the form "Amoymon". Capell reads *Amaimon*, as in *Merry Wives of Windsor*, II. ii. 311.

336, 337. gave . . . the bastinado] beat with a cudgel. So Jonson, *Every Man in His Humour*, I. iv: "Mat. . . he brags he will give me the bastinado, as I hear. Bob. How! he the bastinado! how came he by that word, trow? Mat. Nay, indeed, he said, cudgel me; I termed it so, for my more grace." Minshew gives "Bastinado, or cudgell. I. Bastonare."

338. the cross . . . hook] It was customary to swear by the cross of the sword (e.g. *Roister Doister*, IV. iii), but here Falstaff humorously makes the Welshman Glendower swear the devil upon "the cross" of a weapon which is not of the shape of a cross. In Dek-

ker's *Salvo-Mastix* (Pearson, I. 237), Sir Rees ap Vaughan swears by "the crosse a this sword and dagger." Minshew says of the Welsh hook, "Armorum genus est aere in falcis modum incurvato perticæ longissimæ præfixo." G. Silver, *Bref Instructions* (ed. Matthey, pp. 122-4) describes the wards and manner of fight with the Welsh hook, which, he says elsewhere (*Paradoxes of Defence*, ed. Matthey, p. 31), "hath advantage against all maner of weapons whatsoever."

340. O, Glendower] Dering MS. reads *Owen Glendower* and may be right.

357. blue-caps] Scotsmen; an allusion to the blue caps worn by the Scots. Cf. John Cleveland, *The Character of a Diurnal-Maker*: "after the rate of blue caps reckoning an historian Scot." *New Eng. Dict.* quotes E.F., *Hist. Edw. II.* (1627): "A rabble multitude of despised Blue-caps."

Worcester is stolen away to-night; thy father's beard is turned white with the news: you may buy land now as cheap as stinking mackerel. 360

*Prince.* Why, then, it is like, if there come a hot June and this civil buffeting hold, we shall buy maidenheads as they buy hob-nails, by the hundreds.

*Fal.* By the mass, lad, thou sayest true; it is like we shall have good trading that way. But tell me, Hal, 365 art not thou horrible afraid? thou being heir-apparent, could the world pick thee out three such enemies again as that fiend Douglas, that spirit Percy, and that devil Glendower? art thou not horribly afraid? doth not thy blood thrill at it? 370

*Prince.* Not a whit, i' faith; I lack some of thy instinct.

*Fal.* Well, thou wilt be horribly chid to-morrow when thou comest to thy father: if thou love me, practise an answer.

*Prince.* Do thou stand for my father, and examine me 375 upon the particulars of my life.

*Fal.* Shall I? content: this chair shall be my state, this dagger my sceptre, and this cushion my crown.

*Prince.* Thy state is taken for a joined-stool, thy golden sceptre for a leaden dagger, and thy precious rich 380 crown for a pitiful bald crown!

358. *to-night*] *to night* Qq 1-4; *by night* the rest. 361. *Why*] Qq 1, 2; omitted the rest. 361. *it is*] Qq 1, 2; *tis* the rest. 361. *June*] Qq 1-3; *sun* or *Sunne* the rest. 366. *horrible*] *horribly* Qq 3, 7, 8. 369. *thou not*] *not thou* Qq 3-5, F. 369. *horribly*] Qq 1-3, 7, 8; *horrible* the rest. 371. *i' faith*] omitted Ff. 372. *horribly*] Qq 1-3, 7, 8; *horrible* the rest. 373. *love*] Qq 1, 2; *doe loue* the rest.

359. *beard* . . . *news*] Ludovico Sforza's beard is said to have turned white in a night. See Byron's note on the *Prisoner of Chillon*, line 3.

377. *state*] chair of estate (or state), throne; as in *Twelfth Night*, II. v. 50: "sitting in my state." The "state" was a seat raised on a dais and covered with a "cloth of estate" or canopy. Extempore plays were among the humours of tavern life in Shakespeare's time. See e.g. Heywood's *King Edward IV.* Part II. (Pearson, i. p. 93) where Count S. Paul at S. Quintin's is keeping revel with "his drunken crewe" :-

"Then comes a slave, one of these drunken sots,  
In with a tavern-reckoning for a supplication,

Disguised with a cushion on his head,  
A drawers apron for a heralds coate,  
And tells the Count, the King of England craves,  
One of his worthy honours dog-kennels,  
To be his lodging for a day or two.  
With some such other tavern-foolery."

379. *joined-stool*] a stool made by a joiner, of parts joined or fitted together. Cotgrave, "Selle; f. . . any ill-favoured, ordinary, or country stool, of a cheaper sort then the joyined, or buffet-stool." Cf. "a fayreioyneytable" (Harman, *Caveat for Common Cursetors*), "joined-chair," etc.

380. *a leaden dagger*] that is, having a leaden sheath (Rolfe).



*Fal.* Well, an the fire of grace be not quite out of thee, now shalt thou be moved. Give me a cup of sack to make my eyes look red, that it may be thought I have wept; for I must speak in passion, and I will 385 do it in King Cambyse's vein.

*Prince.* Well, here is my leg.

*Fal.* And here is my speech. Stand aside, nobility.

*Host.* O Jesu, this is excellent sport, i' faith!

*Fal.* Weep not, sweet queen; for trickling tears are vain. 390

*Host.* O, the father, how he holds his countenance!

*Fal.* For God's sake, lords, convey my tristful queen;  
For tears do stop the flood-gates of her eyes.

382. an] Pope; and Qq, Ff. 384. my] Qq 1, 2; mine the rest. 389.  
O Jesu] omitted Ff. 390. Weep . . . vain.] prose Ff. 392. tristful]  
Deing MS., Rowe; trustfull Qq, Ff.

385. in passion] with deep feeling, pathetically, as in Jonson, *Every Man in his Humour*, v. i; "Nay, do not speak in passion so", and Middleton, *The Old Law*, iii. i: "the scrivener reads in passion."

386. in King Cambyse's vein] in the style of King Cambyse in *A Lamentable Tragedie, mixed full of Pleasant Mirth, containing the Life of Cambyses, King of Persia* (1570), by Thomas Preston, Fellow of King's College, Cambridge. Cf. *Midsummer-Night's Dream*, i. ii. 42: "This is Ercole's vein, a tyrant's vein"; and Villiers, *Rehearsal* (1672), Prologue:—

"There, strutting Heroes, with a grim-fac'd train,  
Shall brave the Gods. in King Cambyse vain."

Preston's Cambyse is tyrannical and cruel, is addicted to wine, and has a "tristful" queen who is put to death by his orders. Falstaff in his speech to the Hostess, and in the following speech, parodies the maudlin style of King Cambyse in his cups. Cf. Jonson, *The Poetaster*, iii. i, where we find the "doleful strain" of *King Darius* burlesqued: "O doleful days! O dreiful deadly dump! O wicked world, and worldly wickedness!" etc. This parody is followed by others ridiculing in turn the "amorous vein," the "horrible, fierce soldier" vein, etc. of the early Elizabethan drama.

387. leg] a scrape, a bow made by drawing back one leg and bending the other. Heywood, *The four Prentises*

of London (Pearson, ii. 192); "here's a leg, here's a cap, here's a knee."

390. Weep not . . . vain] Farmer refers to a stage-direction in Preston's *Cambyse*: "At this tale told let the Queene weepe." A parody is perhaps intended of Greene, *Alphonsus, King of Aragon*, ii. i: "Nay, then, Albinus since that words are vaine."

391. the father] A profane exclamation, as in Dryden's *Wild Gallant*, iv. i: "O the father! that it could be done: O sweet father!"

391. holds his countenance] keeps a straight countenance, refrains from laughter. R. L'Estrange, *Twenty Select Colloquies*, 1680, p. 188: "Thomas. . . could Pool hold his countenance all this while? *Anselmus*. He hold his Countenance? Why . . . you would have sworn that the whole Action had been in earnest."

392. For God's sake . . . queen] See Preston's *Cambyse* where the King commands Murder and Cruelty:—

"Lay holde on the queen, take her to your power,  
And make her away with in this houre."

For *tristful* (Rowe's emendation of Qq, Ff *tristfull*), cf. *Hamlet*, iii. iv. 50.

393. For tears . . . eyes] A burlesque, Steevens thinks, on a passage in *Cambyse* (Hazlitt's *Dodsley*, iv. 236): "Queen. These words to hear makes stilling tears issue from crystal eyes. *King*. What dost thou mean, my spouse, to weep for loss of any prise?" Ritson suggests an allusion to Kyd,

*Host.* O Jesu, he doth it as like one of these harlotry players as ever I see! 395

*Fal.* Peace, good pint-pot; peace, good tickle-brain. Harry, I do not only marvel where thou spendest thy time, but also how thou art accompanied: for though the camomile, the more it is trodden on the faster it grows, yet youth, the more it is wasted the sooner it wears. That thou art my son, I have partly thy mother's word, partly my own opinion, but chiefly a villanous trick of thine eye, and a foolish

394. O Jesu] O rare Ff. 399. on] omitted Qq 5-8, Ff. 400. yet] so Qq, 1, 2. 401. That thou . . . son] Qq 1, 2 (son.); Thou . . . sonne, (or sonne.) Qq 3-8, Ff. 402. own] Qq 1, 2; omitted the rest.

*Soliman and Perseda*, iii: "How can mine eyes dart forth a pleasant look, When they are stopped with floods of flowing tears?" Cf. also *The Wounds of Civil Wars*, iii (Hazlitt's *Dodsley*, vii. 141); "With mounting sighs Choking the rivers of my restless eyes."

394. *harlotry*] trashy; here perhaps to be connected in sense with "harlotry," buffoonery. R. Grenewey, *Tacitus, Description of Germanie* (1598): "cattle plentie, but for the most part harletry runts," and Dryden, *The Wild Gallant*, iii. ii: "I squorn your harlotry tricks." Also G. Gascoigne, *Supposes*, iii. ii, and North's *Plutarch, Aristides and Cato*: "a young harlotry filth."

395. *see*] An archaic form of the past tense not obsolete in Shakespeare's day. M.E. *sih* or *syh*. Cf. Greene, *Perimedes the Blacksmith, Prince Psammetichus' Sonnet* (1588): "The boy'gan blush, which when his lover see, She smiled." Cf. also Heywood, *The Golden Age*, iv. i: "Gramercy for this, this is good to hide my wrinkles, I never see of these afore."

396. *pint-pot*] So in Heywood, *The English Traveller*, iii. i (Pearson, iv. 58): "whom haue I encounter'd? my gossip Pint-pot, and brim full."

396. *tickle-brain*] A cant name for a kind of strong liquor. R. Davenport, *A New Trickes to Cheat the Diuell* (1639), iii. i: "A Cup of Nipsitate, briske and neate; The Drawers call it Tickle-braine." Cf. also Jonson's *Love's Welcome to Welbeck*: "Measure is the soul of a dance, and Tune the tickle-foot thereof"; and Ford, *The*

*Lover's Melancholy*: "Sir, is your stomach up yet? get some warm porridge in your belly, 'tis a very good settle-brain."

399-401. *camomile . . . wears*] See Lyly, *Euphues* (Arber, p. 46): "Though the Camomill the more it is troden and pressed downe, the more it spreadeth, yet the Violet the oftner it is handleed and touched, the sooner it withereth and decayeth." The simile of the camomile was a favourite with the euphuistic writers. See Greene, *The Anatomie of Fortune* (Grosart, iii. 235): "Yea, it fareth with me as with . . . the camomill, which the more it is troden with the feete, the more it flourisheth"; and Wilkins, *Miseries of Enforced Marriage* (Hazlitt's *Dodsley*, ix. 522). Minshew calls the camomile "herba superba, quia calcando non potest supprimi," and Gerarde (*Herball*, p. 614) writes: "The common Cammomill hath manie weake and feeble braunches trailing upon the ground, taking holde upon the top of the earth, as it runneth, whereby it greatly increaseth." Among the characteristic notes of euphuism parodied in the course of Falstaff's address to the Prince, are—the use of similes drawn from natural history, affectation of recondite learning, trite quotations, rhetorical questions, verbal antithesis and alliteration.

403. *trick*] a peculiarity of face or feature, as in *Winter's Tale*, ii. iii. 100: "The trick of's frown"; *King Lear*, iv. vi. 108; and Middleton has, "Her face! the trick of her eye, her lear, her blink, her askew!" "Trick" was, according to Dyce (*Glossary*), "an

hanging of thy nether lip, that doth warrant me. If then thou be son to me, here lies the point; why, 405 being son to me, art thou so pointed at? Shall the blessed sun of heaven prove a micher and eat blackberries? a question not to be asked. Shall the son of England prove a thief and take purses? a question to be asked. There is a thing, Harry, which 410 thou hast often heard of, and it is known to many in our land by the name of pitch: this pitch, as ancient writers do report, doth defile; so doth the company thou keepest; for, Harry, now I do not speak to thee in drink but in tears, not in pleasure but in 415 passion, not in words only, but in woes also: and yet there is a virtuous man whom I have often noted in thy company, but I know not his name.

*Prince.* What manner of man, an it like your majesty?

*Fal.* A goodly portly man, i' faith, and a corpulent; of 420 a cheerful look, a pleasing eye, and a most noble carriage; and, as I think, his age some fifty, or, by'r lady, inclining to three score; and now I remember

404. *thy*] *the* Q 4. 405. *lies*] Qq 1, 2; *lieth* or *lyeth* the rest. 407. *sun*] *sunne* Q 1; *sonne* the rest (son F 4). 419. *an*] Pope; and Qq, Ff.

heraldic term, meaning a delineation of arms, in which the colours are distinguished by their technical marks, without any colour being laid on."

403, 404. *foolish hanging* . . . *lip*] A hanging lower lip was considered to be a point of beauty and a sign of wantonness. See John Day, *Law-tricks*, III. i: "Em. Mark but the glance of his eye. *Jul.* The hanging of his nether lip. *Pol.* The blush of his cheek. *Win.* The curl of his haire. *Em.* The pit of a chin . . . *Pol.* Long fingers like a lady." "And what's a Lady," asks the Hostess in *Euerie Woman in her Humor* (1609), I. i, "more than another body? Wee have . . . rowling eyes and hanging lips, sleek browes, and cherie cheeks . . . as Ladies have." And R. Brome, *The Queens Exchange*, II. i: "the hanging of the nether lip, which the best Physiognomists do tell us Shews women apt to lust, and strong incontinence." *Foolish*, wanton, as in Beaumont and Fletcher, *Philaster*, IV. i: "a foolish twinkling with the eye."

406. *pointed at*] Cf. Lyly, *Midas*, IV. i: "If I returne to Phrygia, I shall

be pointed at"; and Beaumont and Fletcher, *The Maid's Tragedy*, IV. i: "see thyself Found out with ev'ry finger."

407. *micher*] truant. The word occurs as early as Wyclif and is still in dialectal use. See Lyly, *Mother Bombie*, I. iii: "How like a micher he standes, as though he had trewantend from honestie." Minshew has "a micher. Vi. Truant," and "to miche, or secretly to hide himself out of the way, as Truants doe from schoole."

409, 410. *a question to be asked*] So in Cooke, *Green's Tu Quoque* (Hazlitt's *Dodsley*, XI. 271): "Why, 'tis a question to be asked."

412, 413. *pitch* . . . *doth defile*] *Ecclesiasticus* XIII. 1: "He that toucheth pitch shall be defiled therewith," quoted by Lyly, *Euphues* (Arber, p. 111). Cf. Lyly, *Euphues, Letters of Euphues* (Bond, I. 320): "Strange . . . that . . . they that handle pitch should not be defiled."

415, 416. *in passion*] as in line 385 *ante*.

420. *portly*] of a stately presence.

423. *inclining to*] There is perhaps a

me, his name is Falstaff: if that man should be lewdly given, he deceiveth me; for, Harry, I see 425 virtue in his looks. If then the tree may be known by the fruit, as the fruit by the tree, then, peremptorily I speak it, there is virtue in that Falstaff: him keep with, the rest banish. And tell me now, thou naughty varlet, tell me, where hast thou been this 430 month?

*Prince.* Dost thou speak like a king? Do thou stand for me, and I'll play my father.

*Fal.* Depose me? if thou dost it half so gravely, so majestically, both in word and matter, hang me up 435 by the heels for a rabbit-sucker or a poulter's hare.

*Prince.* Well, here I am set.

*Fal.* And here I stand: judge, my masters.

*Prince.* Now, Harry, whence come you?

*Fal.* My noble lord, from Eastcheap. 440

*Prince.* The complaints I hear of thee are grievous.

*Fal.* 'Sblood, my lord, they are false: nay, I'll tickle ye for a young prince, i' faith.

425. *deceiveth*] *deceives* Qq 3-8, Ff. 434. *me?*] Theobald; *me, me, or me*: Qq, Ff. 435. *matter*] *manner* Capel conj. 442. 'Sblood] *I'faith, I'faith or I'faith* Ff. 443. *i' faith*] omitted Ff.

suspicion of preciosity in "inclining to." Cf. Cooke, *Green's Tu Quoque* (Hazlitt's *Dodsley*, xi. 216): "*Staines*. Inclining to eleven, sir. *Scat*. Inclining! a good word"; and Massinger, *The Bashful Lover*, v. i.

425. *lewdly given*] So Swift, *Tale of a Tub*: "Lord Peter . . . was very lewdly given in his common conversation."

426, 427. *If then the tree . . . tree*] An allusion to *Matthew* xii. 33. Cf. Lyly, *Euphues* (Bond, i. 207): "No, no, ye tree is known by his fruits"; T. Digges, *Four Paradoxes*, 1604: "by the fruites to discern the Tree"; and Gosson, *School of Abuse*, 1579 (Shak. Soc. ed., p. 41): "The bell is known by his sounde, . . . the tree by the fruit, a man by his woorkes." The sense is clear: "if the tree may be known by the fruit, we may know from his looks that Falstaff is virtuous." Hanmer needlessly transposed *tree* and *fruit*.

427, 428. *peremptorily*] positively. Cf. Lodge, *Rosalynde*, 1592 (Collier, *Shakespeare's Library*, i. 61); and Sir

T. Browne, *Pseudodoxia Epidemica*, vii. i: "Goropius Becanus . . . peremptorily concludeth it to be the Indian Fig-tree."

435, 436. *hang . . . rabbit-sucker*] Cf. *The Historie of Chevalry*, v. ii (Bullen, *Old Plays*, iii. 350): "If Dicke Bowyer be not . . . I am a rabbit sucker." *Rabbit-sucker*, a sucking rabbit. See Lyly, *Endimion*, v. ii: "I preferre an old Cony before a Rabbit Sucker, and an ancient henne before a younge chicken peeper."

436. *poulter's hare*] a hare hung up in a poulterer's shop. Beaumont and Fletcher, *Philaster*, v. iv: "I could . . . hang you up cross-legg'd, like a hare at a poulter's." Minshew gives "a Poultrier or poulter, he that keepeth or selleth Poultrie."

437. *set*] seated, as in *Coriolanus*, iv. v. 204, and elsewhere.

442, 443. *I'll tickle ye . . . prince*] I'll divert you in the rôle of a young prince. Spoken as an aside to the tavern audience. Cf. Middleton and Rowley, *The Spanish Gipsy*, iv. iii: "*Roderigo* (as *Lorenzo*). Old Don,

*Prince.* Swearest thou, ungracious boy? henceforth ne'er  
look on me. Thou art violently carried away from 445  
grace: there is a devil haunts thee in the likeness of  
an old fat man; a tun of man is thy companion.  
Why dost thou converse with that trunk of humours,  
that bolting-hutch of beastliness, that swollen parcel  
of dropsies, that huge bombard of sack, that stuffed 450  
cloak-bag of guts, that roasted Mannington ox with  
the pudding in his belly, that reverend vice, that

447. *an old fat*] Qq 1-4; a *fat old* the rest.  
Ff 2-4.

452. *reverend*] Ff; *reverent* Qq.

452. *pudding*] *puddings*

whom I call father, am I thy son? if I  
be, flesh me with gold, fat me with  
silver; where's the money I sent for?  
I'll tickle you for a rake-hell! [*Aside.*]  
Also Heywood, *A Mayden-head well*  
*lost*, iii (Pearson, iv. 139): "*Clowne.*  
I did but doo't to make you smile: nay,  
Ile tickle you for a Doctor."

444. *ungracious*] graceless, as in  
*Hamlet*, i. iii. 47. So Beaumont and  
Fletcher, *Knight of Burning Pestle*, i.  
iv: "Ungracious child . . . hark,  
how he chops logic with his mother,"  
and N. Breton, *Crossing of Proverbs*,  
1616. "*Prov.* Children are the comfort  
of their Parents. C. Not if they prove  
ungratious."

446, 447. *a devil . . . man*] Cf. Cooke,  
*Green's Tu Quoque* (Hazlitt's *Dodsley*,  
xi. 186). "There is a devil has haunted  
me these three years, in likeness of an  
usurer," and Beaumont and Fletcher,  
*The Pilgrim*, iii. i.

449. *bolting-hutch*] a bin into which  
flour is bolted or sifted. See Middle-  
ton, *Mayor of Quinborough*, v. i, where  
it is said of persons powdered with  
flour, "beat them carefully Over a  
bolting-hutch."

450. *bombard*] a large leather vessel  
for holding liquor, a black-jack; "pro-  
bably so called from some resemblance  
to the early cannons" (*New Eng.*  
*Dict.*). Cf. *Tempest*, ii. ii. 21.

451. *cloak-bag*] a bag for carrying  
cloaks and suits of apparel. Cf. *The*  
*Return from Parnassus*, Part II. iv. ii:  
"You that are a . . . stuffed cloak-bag  
of all iniquity"; and Nashe, *Have with*  
*you* (Grosart, iii. 143): "a whole cloke-  
bag full of commendations." Caven-  
dish, *Life of Wolsey*, describes the  
Cardinal's cloak-bag or "valaunce," as  
"made altogether of fine scarlet cloth

embroidered over and over with cloth of  
gold very richly, having in it a cloak of  
fine scarlet."

451. *roasted Mannington ox*] Mann-  
ington, in Essex, was famous for its fat  
oxen, its fairs and its stage-plays. Man-  
ningham's *Diary*, 1602-3 (Camden Soc.  
ed., p. 131): "The towne of Manitre  
in Essex holdes [its privileges] by stage  
playes"; and Heywood's *Apology for*  
*Actors*, 1612 (Shak. Soc. ed., p. 61).  
The custom of roasting an ox whole at  
fairs and on occasions of public rejoic-  
ing is not yet obsolete in England (e.g.  
at Stratford during the annual fair).  
See Fletcher and Rowley, *Fair Maid*  
*of the Inn*, iv. ii: "I would have you  
. . . against some great festival . . .  
provide a great and spacious English ox,  
and roast him whole, with a pudding  
in's belly"; Brome, *The Queens Ex-*  
*change*, ii. ii: "We will roast our  
Town Bull . . . with a thousand Pud-  
dings in his belly"; and Nashe,  
*Christ's Tears over Jerusalem* (Grosart,  
iv. 4).

452, 453. *vice* . . .] The Vice was a  
stock character in the Interludes, being  
introduced apparently for the sake of giv-  
ing humorous relief to the serious teach-  
ing of the play; he wore the garb of a  
jester or fool, and was armed with a  
wooden dagger. The Vice was gener-  
ally a buffoon and nothing more, but in  
some plays the rôle was assigned to a  
personage representing one or other of  
the vices, as Iniquity, Fraud or Vanity.  
See Jonson, *The Devil is an Ass*, i. i:  
"*Sat.* What Vice? What kind would'st  
thou have it of? *Pug.* Why any.  
Fraud, Or Covetousness, or Lady  
Vanity, Or Old Iniquity." In Mar-  
ston's *Histrion-Mastix*, ii. i, a stage-  
direction runs: "Enter a roaring Devil

grey iniquity, that father ruffian, that vanity in years?  
Wherein is he good, but to taste sack and drink it?  
wherein neat and cleanly, but to carve a capon and 455  
eat it? wherein cunning, but in craft? wherein crafty,  
but in villany? wherein villanous, but in all things?  
wherein worthy, but in nothing?

*Fal.* I would your grace would take me with you: whom  
means your grace? 460

*Prince.* That villanous abominable misleader of youth,  
Falstaff, that old white-bearded Satan.

*Fal.* My lord, the man I know.

*Prince.* I know thou dost.

*Fal.* But to say I know more harm in him than in myself, 465  
were to say more than I know. That he is old, the  
more the pity, his white hairs do witness it; but that  
he is, saving your reverence, a whoremaster, that I  
utterly deny. If sack and sugar be a fault, God help  
the wicked! if to be old and merry be a sin, then 470  
many an old host that I know is damned: if to be  
fat be to be hated, then Pharaoh's lean kine are to  
be loved. No, my good lord; banish Peto, banish  
Bardolph, banish Poins: but for sweet Jack Falstaff,  
kind Jack Falstaff, true Jack Falstaff, valiant Jack 475  
Falstaff, and therefore more valiant, being, as he is,

453. *years?* *years.* or *yeares*: Qq 1, 3-6, F 4. 454. *good.* *good?* Qq 3, 4.  
462. *Satan*] Qq 7, 8; *Sathan* the rest. 467. *more*] *more's* Ff 3, 4. 469.  
*God*] *Heauen* Ff. 471. *an old*] *an* F 3; *a* F 4. 472. *lean*] *lane* Q 1.

with the Vice on his back, Iniquity in one hand and Juuentus in the other." Lady Vanitie is a character in the Interlude called *The Marriage of Witt and Wisedome* in the play of *Sir Thomas More* (Dyce, p. 60), and in Marlowe, *Few of Malta*, ii: "I'll . . . marry you to Lady Vanity." See also Munday, Drayton, Wilson and Hathaway, *Sir John Oldcastle*, iv. iii: "This old iniquitie, this heretike." The references to the Vice and other stock characters of the Interludes may have been suggested by the mention of Manningtree, so famous for its stage-plays.

455. *cleanly*] clever, dexterous. Cf. Dekker and Webster, *West-ward Hoe*, ii. ii: "with what pullies shall wee slide with some clenly excuse out of our husbandes suspition." Wynkyn de Worde, in *The Boke of Kerynge*, describes "how to carve a capon."

456. *cunning*] skilful.

459. *take me with you*] explain yourself, let me understand your meaning. Peele, *Edward I.* ii: "take us with ye a little, I pray. What means your wisdom by all this?" and Massinger, *A Very Woman*, iv. iii: "Pray you take me with you. Of what complexion was she?"

469. 470. *If sack . . . wicked!*] Cf. Beaumont and Fletcher, *The Little French Lawyer*, v. 1: "Nur. If't be a sin for such as live at hard meat . . . To taste a little flesh. Char. God help the Courtiers, That lye at rack and manger." Mr. Craig remarked that Falstaff describes himself here by three characteristics—I am old, I am merry, and I love sack; and so also the Falstaff of *The Merry Wives of Windsor*, in his letter to Mrs. Page (ii. 1),

old Jack Falstaff, banish not him thy Harry's company, banish not him thy Harry's company: banish plump Jack, and banish all the world.

Prince. I do, I will.

[A knocking heard. 480

[*Exeunt Hostess, Francis, and Bardolph.*

*Re-enter BARDOLPH, running.*

Bard. O, my lord, my lord! the sheriff with a most monstrous watch is at the door.

Fal. Out, ye rogue! Play out the play: I have much to say in the behalf of that Falstaff.

*Re-enter the Hostess.*

Host. O Jesu, my lord, my lord!—

485

Prince. Heigh, heigh! the devil rides upon a fiddlestick: what's the matter?

Host. The sheriff and all the watch are at the door: they are come to search the house. Shall I let them in?

Fal. Dost thou hear, Hal? never call a true piece of gold 490 a counterfeit: thou art essentially made, without seeming so.

480. A knocking . . . Bardolph.] Capell substantially (after *valiant Jack Falstaff*, line 476); omitted Qq, Ff. 481. Re-enter . . .] Capell; Enter . . . Qq, Ff. 481. *most*] *most most* F. 483. *ye*] Q 1; *you the* rest. 485. Re-enter . . .] Theobald; Enter . . . Qq, Ff. 485. *Jesu*] omitted Ff. 486. Prince.] Qq 1-3; Falst. the rest; Poyn. Dering MS. 491. *made*] Qq, Ff 1, 2; *mad* Ff 3, 4, and many editors.

481, 482. *sheriff . . . door*] See Tarlton's *Fests* (ed. Hall, p. 26) for an account of a sheriff's visit to a tavern.

486. *Heigh . . . fiddlestick*] A proverbial expression signifying that there is some great commotion afoot, and that the cause must be something extraordinary, e.g. the devil riding upon a fiddlestick. Cf. Beaumont and Fletcher, *The Humorous Lieutenant*, iv. iii: "For this is such a jig, for certain, Gentleman, The Fiend rides on a Fiddle-stick," and, by the same authors, *Wit at Several Weapons*, i. i: "Niece. He? hang him! Sir, I know you do but mock. This is the man, you would say. *Oldcraft*. The devil rides, I think!" Also Heywood, *The Witches of Lancashire*, iii. i.

490-492. *never call . . . seeming so*] A difficult passage which has never been satisfactorily explained. Falstaff may

mean: "Do not deliver me to the sheriff as a thief; I am a true man (a true piece of gold) though I may appear a false thief (a counterfeit); thou too art made of the same essence or nature (of true metal) without seeming so." The Prince, however, may be the true piece of gold: "You will prove to be true in your friendship (a true piece of gold), you will not play me false, for you are by nature true gold though you seem a counterfeit." Cf. Massinger, *The Parliament of Love*, iii. ii: "I proved true gold, And current in my friendship." Malone, reading *mad* (Ff 3, 4), explains: "We must now look to ourselves; never call that which is real danger, fictitious or imaginary. If you do, you are a madman." Wright supposes that Falstaff charges the Prince with being mad for taking him, a piece of true gold, for a counterfeit, or false coin.

*Prince.* And thou a natural coward, without instinct.

*Fal.* I deny your major: if you will deny the sheriff, so;  
if not, let him enter; if I become not a cart as well as  
another man, a plague on my bringing up! I hope I  
shall as soon be strangled with a halter as another.

*Prince.* Go, hide thee behind the arras: the rest walk up  
above. Now, my masters, for a true face and good  
conscience. 500

*Fal.* Both which I have had: but their date is out, and  
therefore I'll hide me.

*Prince.* Call in the sheriff.

[*Exeunt all except the Prince and Peto.*]

*Enter Sheriff and the Carrier.*

Now, master sheriff, what is your will with me?

*Sher.* First, pardon me, my lord. A hue and cry 505  
Hath follow'd certain men unto this house.

*Prince.* What men?

*Sher.* One of them is well known, my gracious lord,  
A gross fat man.

*Car.* As fat as butter.

503. *Exeunt . . . Peto*] Malone; *Exit. Ff* (after line 502); omitted Qq. 505-509. *First, . . . butter.*] as in Pope; prose Qq, Ff.

The word "natural" in the Prince's reply seems to require "naturally" as the meaning of "essentially". "Essentially" is opposed to "fainedly" in Overbury, *Characters, An excellent Actor*: "All men have beene of his occupation: and indeed, what hee doth fainedly, that do others essentially."

494. *I deny your major*] I deny your major premise, with a quibble on major, a mayor (to whom the sheriff is next in rank). Sherwood: "The maior proposition of a Syllogisme" and "a Maior, or mayor of a citie or towne"; and Minshew: "a Major, or Mayor." "I deny your major" and "I deny your minor" were recognised formulæ in scholastic disputation. Milton, *Colasterion* (Bohn, ii. 440): "First, I deny your major," and King James, *A Counterblaste to Tobacco*, 1604 (Arber, p. 103): "And next, I deny the Minor of this argument." For amusing parodies of syllogistic reasoning see Dekker, *If this be not a good Play* (Pearson, iii. 283); and Randolph's *Hey for Honesty*, ii. v.

495. *if I become not a cart*] if I am not a credg to the cart which will carry

us to execution at Tyburn. See *Sir Thomas More* (ed. Dyce, p. 33): "*Messenger.* Is execution yet performde? *Sheriff.* Not yet; the cartes stand readie at the stayres [of Newgate], And they shall presently away to Tibourne"; and Brome, *The Queens Exchange*, iv. i: "as one bound in a Cart, Driving to execution."

498. *behind the arras*] To protect the arras from damp, it was fixed on a frame of wood standing at some distance from the wall (Malone); there was therefore ample space behind the hangings to afford concealment even to a man of Falstaff's figure. See Beaumont and Fletcher, *The Woman-Hater*, iii. iv: "Farewell, my fellow-courtiers all, with whom I have of yore made many a scrambling meal in corners, behind arrases, or stairs"; and Elvira (Hazlitt's *Dodsley*, xv. 30): "let them Retire behind that hanging; there's a place Where usually we throw neglected things."

501. *their . . . out*] Like a lease of which the time had expired, and which was no longer valid (Wright).

509. *As fat as butter*] So Lyly,



- Prince.* The man, I do assure you, is not here; 510  
 For I myself at this time have employ'd him.  
 And, sheriff, I will engage my word to thee  
 That I will, by to-morrow dinner-time,  
 Send him to answer thee, or any man,  
 For any thing he shall be charged withal: 515  
 And so let me entreat you leave the house.
- Sher.* I will, my lord. There are two gentlemen  
 Have in this robbery lost three hundred marks.
- Prince.* It may be so: if he have robb'd these men,  
 He shall be answerable; and so farewell. 520
- Sher.* Good night, my noble lord.
- Prince.* I think it is good morrow, is it not?
- Sher.* Indeed, my lord, I think it be two o'clock.  
 [Exeunt Sheriff and Carrier.]
- Prince.* This oily rascal is known as well as Paul's. Go,  
 call him forth. 525
- Peto.* Falstaff!—Fast asleep beside the arras, and snorting  
 like a horse.
- Prince.* Hark, how hard he fetches breath. Search his  
 pockets. [*He searcheth his pockets, and findeth certain  
 papers.*] What hast thou found? 530
- Peto.* Nothing but papers, my lord.
- Prince.* Let's see what they be: read them.
- Peto.* [*reads*] Item, A capon, . . . 2s. 2d.  
 Item, Sauce, . . . 4d.  
 Item, Sack, two gallons, 5s. 8d. 535

518. *three hundred*] Ff; 300. Qq (3000. Q 8). 523. *it be*] *it is* Qq 7, 8.  
 523. Exeunt . . .] Hanmer; Exit. Qq, Ff. 524. *Paul's*] *Pauls* F 4; *Poules*  
 the rest. 529. *pockets*] *pocket* Qq 1-3. 532.] *see what they be*] *see what*  
*they be*, Q 1; *see what be they*: Qq 4-6; *see, what be they?* Ff. 533. *Peto*]  
 omitted Qq. [*reads*] Capell.

*Alexander and Campaspe*, 1. ii: "fatte  
 as butter"; and Burton, *Anatomy of*  
*Melancholy*, Part II. Sec. 2, Mem. 5:  
 "Alpine Mice . . . as fat as butter."

518. *marks*] See note on 11. i. 55 *ante*.

526. *Peto*] Johnson would substitute  
*Poins* for *Peto* here (and throughout  
 the rest of the scene), on the ground  
 that Peto had done nothing "that his  
 place should be honourable," or that  
 he should be trusted with the plot  
 against Falstaff." Poins, he adds, un-  
 like Peto, "had no need to conceal  
 himself from the travellers. Why had

not Peto gone upstairs with the rest?"  
 Against this reasoning it is pointed out  
 by Wright that the robbers had all  
 worn disguises, and that the respectful  
 form of address in "Nothing but  
 papers, my lord," and "Good morrow,  
 good my lord," is more appropriate to  
 Peto than to Poins, who is on much  
 more familiar terms with the Prince.

535. *Sack* . . .] Malone shows from  
 a passage in Florio's *First Fruits*,  
 that sack was sold at sixpence a quart  
 in 1578; the price had apparently risen  
 to 8½d. when this play was written.

Item, Anchovies and  
sack after supper, 2s. 6d.

Item, Bread, ob.

*Prince.* O monstrous! but one half-pennyworth of bread to this intolerable deal of sack! What there is else, 540 keep close; we'll read it at more advantage: there; let him sleep till day. I'll to the court in the morning. We must all to the wars, and thy place shall be honourable. I'll procure this fat rogue a charge of foot; and I know his death will be a march of 545 twelve-score. The money shall be paid back again with advantage. Be with me betimes in the morning; and so, good morrow, Peto.

*Peto.* Good morrow, good my lord. [Exeunt.]

536. *Anchovies*] Capell; *anchaues* Qq 1-4; *Anchoues* the rest. 539. *Prince.* omitted Qq. 545. *match*] *match* Qq 4-7, Ff 1, 2. 547\* *me*] the Q 1 (Duke of Devonshire's copy).

536. *Anchovies* . . .] Anchovies were eaten to provoke thirst. Burton, *Anatomy of Melancholy* (i. 2, 2, 5), and Wilkins, *Miseries of Enforced Marriage* (Hazlitt's *Dodsley*, ix. 523): "He feeds now upon sack and anchovies." "Twelvepence anchoues" is an item in a tavern reckoning for four sea-captains in Heywood's *Fair Maid of the West*, II. i.

538. *ob.*] an obolus, a half-penny. *Catholicon Anglicum*: "an Halpeny; As, obulus." From an entry in the *Particular Book of Trinity College*, it appears that in 1609 each Fellow of the College was allowed "in bread every meale an ob." (Mahaffy, *An Epoch in Irish History*, p. 153).

540. *intolerable*] immense, mighty. Marlowe, *Dr. Faustus*, viii: "the most intolerable book for conjuring"; and Jonson, *Every Man in his Humour*, II. ii: "an intolerable sort of lies."

541. *close*] secret. Jonson, *The New Inn*, II. ii: "no discovery Of what you see . . . But keep all close."

541. *at more advantage*] at a more

convenient season. The expression occurs, not quite in the same sense, in Nashe, *The Unfortunate Traveller* (McKerrow, II. 321): "I thought it . . . convenient . . . to stay till I had got him at more advantage." Cf. *Hamlet*, II. ii. 81: "at our more consider'd time we'll read."

544, 545. *a charge of foot*] a command of a company of foot, as in III. iii. 187 *post*.

545, 546. *his death . . . twelve-score*] a march of twelve-score yards will be the death of him. *Twelve-score*, twelve-score paces or yards, the length of a range in archery. Dekker and Webster, *West-ward Ho*, II. i (Pearson, II. 303): "He get me 12. score off, and give Ayme"; and *The Puritan*, I. iv: "I would ne'er be seen within twelve score of a prison."

547. *with advantage*] with interest. So in Heywood, *If you know not me*, Part II. (Pearson, I. 320): "If I doe speed . . . you shall have your own, with the advantage"; and *Merchant of Venice*, I. iii. 71.

## ACT III

SCENE I.—*Bangor. The Archdeacon's House.*

*Enter* HOTSPUR, WORCESTER, MORTIMER, and GLENDOWER.

*Mort.* These promises are fair, the parties sure,  
And our induction full of prosperous hope.

*Hot.* Lord Mortimer, and cousin Glendower,  
Will you sit down?  
And uncle Worcester: a plague upon it!  
I have forgot the map. 5

*Glend.* No, here it is.  
Sit, cousin Percy; sit, good cousin Hotspur,  
For by that name as oft as Lancaster  
Doth speak of you, his cheek looks pale, and with  
A rising sigh he wisheth you in heaven. 10

*Hot.* And you in hell, as oft as he hears Owen Glendower spoke of.

*Glend.* I cannot blame him: at my nativity  
The front of heaven was full of fiery shapes,

Bangor . . . House.] Capell (substantially). *Mortimer* . . .] *Lord Mortimer, Owen Glendower.* Qq, Ff. 2. *And . . . hope*] cut away by the mounter in Duke of Devonshire's copy of Q 1. 3-6. *Lord . . . map.*] arranged as in Ff; two lines ending *down? map.* Qq. 6-10. *No . . . heaven.*] Pope's arrangement; as prose in Qq; five lines ending *is: Hotspurre: you, sigh, Heauen.* Ff. 8. *oft*] *often* Qq 6-8. 9. *cheek looks*] *Cheekes looke* Ff. 11, 12. *And . . . of.*] prose Qq, Ff; two lines ending *hears of.* Pope. 11. *oft*] *often* Pope.

2. *induction*] beginning, preliminaries, as in *Richard III.* i. 1. 32; and Tourneur, *The Atheist's Tragedy*, ii. iv: "nothing from the induction [of a plot] to the accomplishment seemed sure." An induction was a prologue or introductory matter preceding the opening of a play, hence, in metaphor, preliminary steps, preliminaries. Cf. *The Puritan*, ii. 1: "*Wid.* Is this all your business with me? *Pye.* No, lady, 'tis but the induction to it," and Massinger, *A Very Woman*, v. iv.

5. *Worcester*] A trisyllable, as in 1.

iii. 15 *ante.* So also Glendower in line 3 *ante.*

9. *pale*] See i. iii. 142 *ante.* Here the King's pallor is a symptom of fear.

13-17. *at my nativity* . . .] See Introduction, p. xxxvi.

14. *front of heaven*] Cf. R. Chester, *Loves Martyr* (1601), ed. Grosart, p. 3: "When she doth blush, the Heauens do wax red, When she looks pale, that heavenly Front is dead," and Crashaw, *The Weeper*, 2: "Whatever makes Heaven's forehead fine."

Of burning cressets; and at my birth  
The frame and huge foundation of the earth  
Shaked like a coward. 15

*Hot.* Why, so it would have done at the same season, if  
your mother's cat had but kittened, though yourself  
had never been born. 20

*Glend.* I say the earth did shake when I was born.

*Hot.* And I say the earth was not of my mind,  
If you suppose as fearing you it shook.

*Glend.* The heavens were all on fire, the earth did tremble.

*Hot.* O, then the earth shook to see the heavens on fire, 25  
And not in fear of your nativity.

Diseased nature oftentimes breaks forth

In strange eruptions; oft the teeming earth

Is with a kind of colic pinch'd and vex'd

By the imprisoning of unruly wind 30

16. *huge*] Q 1; omitted the rest. 18-20. *Why . . . born.*] prose Qq, Ff;  
arranged as verse by Pope, Steevens (1793). 25. *O . . . fire*] so Qq; two  
lines (the first ending *shooke*) Ff. 28. *oft*] Qq 1-3; of Q 4; and the rest.

15. *burning cressets*] blazing stars, compared to the cressets which were used for beacon lights or for illuminations (Wright). Cotgrave has "Falot: m. A Cresset light (such as they vse in Play-houses) made of ropes wreathed, pitched, and put into small, and open cages of iron." Cf. Drayton, *The Owle*, 1140: "The bright Cresset of the Glorious Skie"; and Milton, *Paradise Lost*, i. 728: "starry lamps and blazing cressets . . . yielded light As from a sky."

15-17. *at my birth . . .*] Cf. Jonson, *Prince Henry's Barriers*, where Merlin is the speaker: "'tis earth; blame her That feels these motions when great spirits stir: She is affrighted . . . At common births the world feels nothing new; At these she shakes."

16. *frame*] fabric. So in Norton and Sackville, *Gorboduc*, iv. i: "these huge frames With death by fall might have oppressed me," said of Videna's palace.

16. *foundation of the earth*] Malone quotes *Venus and Adonis*, 1047: "As when the wind, imprison'd in the ground, Struggling for passage, earth's foundation shakes."

17. *Shaked*] as in *Tempest*, ii. i. 319, and Linschoten, *Return Voyage from Goa*, c. 1594 (Arber, *Scholar's Garner*, iii. 462): "The earthquake was so

strong, that the ships . . . shaked as if the world would have turned round."

18-20. *Why, so . . . born*] Steevens quotes a curious parallel from Cicero, *De Fato*, iii: "Quid mirum igitur, ex spelunca saxum in crura . . . [Icadii] incidisse? Puto enim, etiam si Icadius tum in spelunca non fuisset saxum tamen illud casurum fuisse."

24. *The heavens . . . fire*] So in a stage-direction in *The Play of Stucley* (Simpson, *School of Shak.*, i. 249): "with a sudden thunderclap the sky is on fire and the blazing star appears." An eye-witness, describing the earthquakes in Chili in 1806, writes: "The skies were ablaze with electricity, as in the great earthquake of 1822, when a strange blaze of violet fire was seen to run . . . lighting up the sky for several seconds" (*Daily Mail*, Aug. 23, 1906).

28. *eruptions*] outbreaks, "with notion of a 'breaking out' of latent disease or of peccant humours" (*New Eng. Dict.*).

28-33. *oft the . . . towers*] Plutarch (*Opinions of Philosophers*, iii. xv) attributes to Anaxagoras the opinion that "when the aire is gotten within the earth, and meeteth with the superficies thereof, which it findeth tough and thicke, so as it cannot get forth, it shaketh it in manner of trembling"

Within her womb; which, for enlargement striving,  
Shakes the old beldam earth and topples down  
Steeple and moss-grown towers. At your birth  
Our grandam earth, having this distemperature,  
In passion shook.

*Glend.* Cousin, of many men 35  
I do not bear these crossings. Give me leave  
To tell you once again that at my birth  
The front of heaven was full of fiery shapes,  
The goats ran from the mountains, and the herds  
Were strangely clamorous to the frightened fields. 40  
These signs have mark'd me extraordinary;  
And all the courses of my life do show  
I am not in the roll of common men.  
Where is he living, clipp'd in with the sea  
That chides the banks of England, Scotland, Wales, 45

32. *topples*] Qq; *tombles* or *tumbles* Ff. 40. *to*] in Pope. 43. *roll*]  
*roule* Qq 1, 2. 44. *he*] Qq 1-3; *the* the rest. 45. *Wales*] Qq 1-4; and  
*Wales* the rest.

(trans. Holland, ed. 1603, p. 825). The same opinion concerning the cause of earthquakes is given by Pliny (*Nat. Hist.* ii. lxxix). Cf. Lyly, *The Woman in the Moone*, iii. ii; Lodge and Greene, *A Looking Glasse for London and England*, 1594 (Dyce's *Peele and Greene*, p. 132), where earthquakes are ascribed to "winds enclosed in the earth, Or fracture of the earth by rivers' force"; and Milton, *Samson Agonistes*, 1647-8. Plutarch enumerates no less than eleven diverse opinions held by philosophers in regard to earthquakes.

31. *enlargement*] release from imprisonment, liberty. Marlowe, *Few of Malta* (Dyce's *Marlowe*, p. 254): "I will practise thy enlargement thence."

32. *beldam*] grandam (line 34), grandmother. Dekker, *The Ravens Almanacke* (Grosart, iv. 205), has "our aged Grandam (the earth)," and both Raleigh and Bacon speak of "our grandmother, the earth." Cf. Gower, *Confessio Amantis*, iv. 2251: "Sche which oure Eldemoder is, The Erthe."

32, 33. *topples* . . . *towers*] Cf. Chapman, *Bussy d'Ambois* (1607), ii. i: "as when a fume . . . within the womb of earth . . . Exceeds his prison's strength . . . And then it tosseth temples in the air."

34. *distemperature*] disorder, disease, as in *Comedy of Errors*, v. i. 82; and

Hazlitt's *Dodsley*, x. 116: "my distemperature."

35. *passion*] grief of the body, pain.

39. *The goats . . . mountains*] Elton compares Virgil, *Æneid*, iv. 152 *et seq.*

39, 40. *the herds . . . fields*] Malone refers to an account of the earthquake in Sicily (Jan. 11, 1692-3) in *Philosophical Transactions*, No. 202, p. 833: "the Birds flew about astonish'd in the Air . . . the Beasts and Cattle in the Fields ran crying about affrighted."

41. *These signs* . . .] See *Introd.*, p. xxxvi.

42. *courses*] proceedings, tenor, as in *Henry V.* i. i. 24. So Massinger, *The Guardian*, v. iv: "an unfortunate Gentleman, Not born to these low courses."

43. *common men*] So Massinger, *The Emperor of the East*, i. ii:—

"those hidden studies,

Whose knowledge is denied to common men."

44. *clipp'd in with*] encircled by, encompassed by. Cf. *King John*, v. ii. 34; "Neptune's arms, who clippeth thee about"; and Sir John Davies, *Orchestra*: "the sea that fleets about the Land, And like a girdle clips her solide wast."

45. *chides*] A favourite word with Shakespeare to express the chafing of the waves upon the shore; cf. *Henry*

Which calls me pupil, or hath read to me?  
And bring him out that is but woman's son  
Can trace me in the tedious ways of art,  
And hold me pace in deep experiments.

*Hot.* I think there's no man speaks better Welsh. 50  
I'll to dinner.

*Mort.* Peace, cousin Percy; you will make him mad.

*Glend.* I can call spirits from the vasty deep.

*Hot.* Why, so can I, or so can any man; 55  
But will they come when you do call for them?

50. *there's]* *there is* Pope.

VIII. III. II. 197. *Banks*, shores, as in *Richard III.* IV. iv. 525.

46. *read to me]* lectured me, been my tutor. So in Beaumont and Fletcher, *The Island Princess*. I. i. "Lord, how this uncle of mine hath read to me," and *ibid.* III. i; "*Quisana*. This is a rare lecture! *Pin.* Read to them that understand."

48. *trace me]* follow in my footsteps. See Beaumont and Fletcher, *The Spanish Curate*, v. i: "none shall live that shall desire to trace us In our black paths"; and H. Glapthorne, *Albertus Wallenstein*, II. ii: "[my zeal is] Past imitation too, should they who strive To trace me, take the constancy of swans."

48. *art]* magic, as often in *Tempest*, and elsewhere in Shakespeare.

49. *hold me pace]* keep pace with me. rival me. Cf. Beaumont and Fletcher, *The Pilgrim*, I. ii: "they cannot hold pace with her pieties"; and *The Humorous Lieutenant*, I. i: "Must these hold pace with us, And on the same file hang their memories."

50. *no man . . . Welsh]* Alluding perhaps to the vain-glorious disposition of the Welsh; or Hotspur may mean, "no man speaks a more unintelligible jargon, such skimble-skamble stuff." Welsh was, in popular opinion, a most difficult if not barbarous language. See Webster, *The White Devil*, III. i: "Why, this is Welsh to Latin."

53. *I can call spirits . . .]* R. Scot (*Discoverie of Witchcraft*, 1584) writes concerning the conjurors who "fetch devils out of Hell, and angels out of Heaven," that "with a kind of Majesty, and with authoritie they call up by name, and have at their commandment severie and nine principal and princelie

divels. who have under them, as their ministers, a great multitude of legions of pettie divils" (bk. xv. cn. x). The curious will find in Scot the "forms of adjuring or citing of the spirits aforesaid to arise and appear" (bk. xv. ch. xiii.). In Glanvil's *Saducismus Triumphatus*. D. H. More's *Letter*, 1681. there is a pleasant story of an old gentleman who "had used all the Magical Ceremonies of Conjurage he could to raise the Devil or a Spirit, and had a most earnest desire to meet with one, but never could do it." See *Life of Benvenuto Cellini*, I. 141v (trans. J. A. Symonds) for an account of a necromancer who in a short space of time filled the whole Coliseum with spirits whom he summoned with awful invocations," calling them by name.

53. *vasty]* So in *Henry V.* II. ii. 123; Drayton, *The Owle*, 134; and R. Chester, *Loves Martyr*, 1601 (ed. Grosart, p. 8): "the vastie earth." A poetical form of "vast," as "hugy" of "huge" and "stilly" of "still".

55. *will . . . them ?]* Hotspur's scepticism was shared by Shakespeare and his fellow-dramatists. See Beaumont and Fletcher, *The Chances*, v. ii: "dost thou think the Devil such an Asse as people make him? Such a poor coxcomb? such a penny spot-post? Compel'd with cross and pile to run of errands? With Asteroth and Behemoth, and Belfagor?" Mr. P. A. Daniel (New Shak. Soc. Trans., 1887-92) cites an interesting parallel from Luigi Groto's *La Calisto* (1580), III. iii, where Febo says of a great magician that he can "*Dagli antichi sepolchri chiamar le anime*"—to which another character replies: "*Ben, il chiamarle sarà cosa facile. Il caso sia, che vog-*

- Glend.* Why, I can teach you, cousin, to command  
The devil.
- Hot.* And I can teach thee, coz, to shame the devil  
By telling truth: tell truth, and shame the devil.  
If thou have power to raise him, bring him hither, 60  
And I'll be sworn I have power to shame him hence.  
O, while you live, tell truth, and shame the devil!
- Mort.* Come, come, no more of this unprofitable chat.
- Glend.* Three times hath Henry Bolingbroke made head  
Against my power; thrice from the banks of Wye 65  
And sandy-bottom'd Severn have I sent him  
Bootless home and weather-beaten back.
- Hot.* Home without boots, and in foul weather too!  
How 'scapes he agues, in the devil's name?
- Glend.* Come, here's the map: shall we divide our right 70  
According to our threefold order ta'en?
- Mort.* The archdeacon hath divided it  
Into three limits very equally:

56, 57. *Why . . . devil.*] as in Capell; one line in Qq; prose Ff. 56.  
you] Qq 1-4; *thee* the rest. 58. *coz*] *coose* Qq 1-4; *coosen* Qq 5, 6; *cousin*  
or *Cousin* the rest. 59. *tell . . . devil*] in italics Ff. 63. *Come . . .*  
*chat*] one line Qq; prose Ff; two lines (the first *Come, come,*) Pope. 66.  
*sent*] *hent* Q 5, Ff 1, 2. 68. *Home . . . too!*] two lines (the first ending  
*Bootes,*) Ff. 69. *'scapes*] *scapes* Qq, Ff. 70. *Come . . . right*] as two  
lines (the first ending *Mappe*.) Ff. *here's*] *here* is Qq.

lione respondere." R. Scot (*Discoverie of Witchcraft*, 1584, p. 434) writes; "it is well tried . . . he [the Spirit] will not answer every one."

59. *tell truth . . .*] "Speak the truth, and shame the devil" is in Ray's *Proverbs*, 1670. Cf. Nashe, *The Unfortunate Traveller*, 1594 (ed. Gosse, p. 98); "shall I shame the devil, and speake the truth?" and Beaumont and Fletcher, *The Chances*, v. ii: "They say he can raise Devils, Can he make 'em Tell truth too, when he has rais'd 'em? for believe it, These Devils are the lyingst Rascals."

64, 65. *made head Against*] advanced against, opposed. North's *Plutarch*, *Eumenes*: "the horsemen, which he had set up to make head against the footmen of the Macedonians," and *Fabius*: "he slew them that made head against him."

67. *Bootless*] The syllable "Boot-" forms the first foot; or possibly "Bootless" is a trisyllable, as "wrestler" in *As You Like It*, II. II. 13, "1" or "r"

following a consonant being often syllabic. Dante (*De Vulgari Eloquentia*, II. v) remarks of a line of verse of de Bornello's, "Quod carmen licet decasyllabum videatur, secundum rei veritatem, endecasyllabum est; nam duae consonantes extremae non sunt de syllaba praecedente. Et licet propriam vocalem non habeant, virtutem syllabae non tamen amittunt."

67. *weather-beaten*] Hardyng (*Chronicle*, ed. 1812, p. 359) says that Henry was thrice compelled by "mystes and tempestes" to retire before Glendower.

68. *without boots*] The same quibble occurs in Jonson, *Every Man in his Humour*, I. ii: "But I have no boots. . . . No, faith, it's no boot to follow him now."

70. *our right*] what is ours by right. 71. *our threefold order*] the arrangement made between the three of us. For "order" = arrangement, cf. *Macbeth*, v. vi. 6.

73. *limits*] divisions, districts. A

England, from Trent and Severn hitherto,  
 By south and east is to my part assign'd : 75  
 All westward, Wales beyond the Severn shore,  
 And all the fertile land within that bound,  
 To Owen Glendower : and, dear coz, to you  
 The remnant northward, lying off from Trent.  
 And our indentures tripartite are drawn ; 80  
 Which being sealed interchangeably,  
 A business that this night may execute,  
 To-morrow, cousin Percy, you and I  
 And my good Lord of Worcester will set forth  
 To meet your father and the Scottish power, 85  
 As is appointed us, at Shrewsbury.  
 My father Glendower is not ready yet,  
 Nor shall we need his help these fourteen days.  
 Within that space you may have drawn together  
 Your tenants, friends, and neighbouring gentlemen. 90  
*Glend.* A shorter time shall send me to you, lords :  
 And in my conduct shall your ladies come ;  
 From whom you now must steal and take no leave,  
 For there will be a world of water shed  
 Upon the parting of your wives and you. 95  
*Hot.* Methinks my moiety, north from Burton here,  
 In quantity equals not one of yours :  
 See how this river comes me cranking in,

89. [to Gle.] Capell.

"limit" was an administrative division of a shire, or a district within the jurisdiction of a Court.

74. *hitherto*] so far, to this point (on the map). So in *Job* xxxviii. 11 : "Hitherto shalt thou come, but no further." Sherwood : "Hitherto, jusqu'icy, jusques icy."

80. *indentures tripartite*] a deed or sealed agreement between three parties. Minshew : "Indenture tripartite of three parties, quadripartite of four parties"; Lord Campbell (*Shakespeare's Legal Acquirements*) observes that the business of partitioning England is conducted "in as clerk-like, attorney-like fashion, as if it had been the partition of a manor between joint tenants, tenants in common, or coparceners."

86. *drawn*] drafted. Cf. Dekker, *If this be not a good Play* (Pearson, iii. 278) : "let there be a proclamation drawne"; J. Howell, *Lexicon Tetra-*

*glotton*, 1660 : "To draw, or ingross an instrument in writing."

81. *sealed interchangeably*] sealed reciprocally. Lord Campbell (*Shakespeare's Legal Acquirements*, p. 78) refers to the form of the *testatum* clause in an indenture : "In witness whereof the parties interchangeably have hereto set their hands and seals." Cf. *Troilus and Cressida*, iii. ii. 62.

92. *in my conduct*] under my escort, as in *Othello*, ii. i. 75.

94. *For*] for else, as in *Antony and Cleopatra*, ii. vii. 66.

94. *water*] Cf. *Othello*, iv. ii. 104.

96. *moiety*] share, portion; as in *King Lear*, i. i. 7.

98. *cranking*] winding. Cf. *Venus and Adonis*, 682 : "He cranks and crosses with a thousand doubles." A noun "crank," a turn, a winding way, occurs in *Coriolanus*, i. i. 141, and in Beaumont and Fletcher, *Two Noble Kinsmen*, i. ii : "The cranks and turns



And cuts me from the best of all my land  
 A huge half-moon, a monstrous cantle out. 100  
 I'll have the current in this place damm'd up ;  
 And here the smug and silver Trent shall run  
 In a new channel, fair and evenly ;  
 It shall not wind with such a deep indent,  
 To rob me of so rich a bottom here. 105  
*Glend.* Not wind ? it shall, it must ; you see it doth.  
*Mort.* Yea, but  
 Mark how he bears his course, and runs me up  
 With like advantage on the other side ;  
 Gelding the opposed continent as much 110  
 As on the other side it takes from you.  
*Wor.* Yea, but a little charge will trench him here,

100. *cantle*] Ff; *scantle* Qq. 107-111. *Yea . . . you.*] as arranged by Capell; prose in Qq; four lines ending *course, side, much, you.* Ff. 107, 108. *Yea, but Mark*] *Yea, But mark* Steevens (1793).

of Thebes." Also North's *Plutarch*, *Aratus*: "Aratus . . . being out of his path . . . with many crooks and cranks went to the foot of the castell."

100. *cantle*] I read F *cantle* though Qq *scantle* may be right (O.F. *escanteler*, to break into cantles or fragments). *Cantle*, piece. Steevens compares Drayton, *Poly-Olbion*, i. 81; "Rude Neptune cutting in, a cantle forth doth take." Cf. also Chaucer, *Canterbury Tales*, A. 3008: "no partie, ne cantel, of a thyng"; Child, *English and Scotch Ballads*, viii. 109: "And three cantels of a cake"; and Antony and Cleopatra, iii. x. 6. Baret's *Alvearie* gives "A Lump or cantell of bread, etc." We find a verb "to cantle," to cut up, to partition, in Dekker, *The Whore of Babylon* (Pearson, ii. 193): "That this vast Globe . . . should be cantled." M.L. *cantellus*, dimin. of *cantus*, a corner; O.F. *chantel*, a piece.

101-103. *I'll have . . . channel*] Local tradition ascribes to the agency of Hotspur an alteration in the course of the Trent at Willington, where remains of an ancient dam and traces of an old river-bed are still to be seen.

102. *smug*] smooth-flowing, trim. Minshew: "Smugge . . . to be smooth." Cf. "smugge and smothe" in More's *Utopia*, The Epistle (trans.

R. Robinson). Drayton speaks of the "crystal Trent."

103. *fair and evenly*] Cf. Beaumont and Fletcher, *The Little French Lawyer*, iv. i: "smooth and gently"; and *Julius Caesar*, ii. i. 224: "fresh and merrily." "Fair" may represent M.E. adv. *faire*, as in Chaucer, *Canterbury Tales*, A. 2291: "ful faire and meete."

104. *indent*] indentation; used only here by Shakespeare as a noun.

105. *bottom*] a river-valley. Leland, *Itinerary* (ed. 1747, iv. 115): "the Bottome where Tame and Ancr runne."

109. *With like advantage*] Cf. *Sonnets*, lxxv. 5, 6:—

"I have seen the hungry ocean gain  
 Advantage on the kingdom of the shore."

110. *Gelding*] curtailing, as in *Love's Labour's Lost*, ii. i. 149.

110. *opposed continent*] opposite bank. Cf. *Midsummer-Night's Dream*, ii. i. 92. "Continent" is used of anything that can be said to hold or contain something else, as in North's *Plutarch*, *Marcellus*: "a cylinder . . . containing a massy sphere . . . whereof the continent exceedeth the thing contained."

112. *charge*] cost, as often.

And on this north side win this cape of land;  
And then he runs straight and even.

*Hot.* I'll have it so: a little charge will do it. 115

*Glend.* I'll not have it alter'd.

*Hot.* Will not you?

*Glend.* No, nor you shall not.

*Hot.* Who shall say me nay?

*Glend.* Why, that will I.

*Hot.* Let me not understand you, then; speak it in  
Welsh. 120

*Glend.* I can speak English, lord, as well as you;  
For I was train'd up in the English court;  
Where, being but young, I framed to the harp  
Many an English ditty lovely well,  
And gave the tongue a helpful ornament, 125  
A virtue that was never seen in you.

*Hot.* Marry,  
And I am glad of it with all my heart:  
I had rather be a kitten and cry mew  
Than one of these same metre ballad-mongers; 130

114. *runs*] *runs me* Staunton conj.; *runs you* Keightley. 119, 120. *Let*  
... *Welsh*] one line in Qq; prose Ff; two lines ending *then*; *Welsh*. Pope.  
123. *but*] omitted Pope. 127. *Marry*,] separate line Dyce (S. Walker conj.),  
Cambridge: begins line 128 Qq. Ff. 130. *metre*] *meter* Qq 1.7; *meeter* Ff;  
*meter* Q 8. 130. *ballad-mongers*] Ff; *ballet mongers* Q 1; *ballet-mongers*  
the rest.

122. *I was ... court*] See *Intro.*, xix.

124. *lovely well*] Rolfe compares  
"lovely fair" in *Othello*, iv. ii. 68.

125. *gave ... ornament*] helped the  
tongue, gracing the words of the ditty  
with a musical accompaniment.  
Castiglione, *Courtyer*, ii (trans. Hoby):  
"But syngyng to the Lute with the  
dyttie (me thinke) is more pleasaunte  
then the reste, for it addeth to the  
wordes suche a grace and strength that  
it is in great wonder"; and Campion,  
*Observations in the Art of English*  
*Poesie*, 1602. "such verses as are fit for  
Ditties or Odes; which we may call  
Lyrical, because they are apt to be  
soong to an instrument, if they were  
adorn'd with conuenient notes."  
Johnson explains "the tongue" as the  
English language, and it may be  
added that "tongue" in the sense of  
language is a favourite word with  
Welsh speakers in the dramatists.  
Thus Dekker and Webster. *Northward*  
*Hoe*, ii: "Mee thinke a Welshmans  
tongue is the neaquest tongue!"; and

Dekker, *Patient Grissil*, II. i: "Sir  
Owen ... tis fine delicate tongue, I  
can tell her. Welshe tongue is finer  
as Greeke tongue."

130. *metre ballad-mongers*] Hotspur  
in contempt calls poets "metre ballad-  
mongers," i.e. writers of doggerel  
ballads. "Metres," compositions in  
rhyme or ballad measure, are derided  
by T. Campion (*Observations*, etc.):  
"that vulgar and easie kind of Poesie  
which is now in use ... which we  
abusively call Rime and Meeter".  
Peele, *Edward I.* ii: "let's have a few  
more of these metres: he hath great  
store in his head"; and H. Chettle,  
*Englandes Mourning Garment*, 1603  
(ed. Ingleby, p. 99): "rude rimes and  
meeters reasonlesse, fit to be sung for  
such as your base selves," where  
Chettle is addressing those that "mis-  
use The name of Poetry with lines  
vnblessed." W. Webbe (*A Discourse*  
*of English Poetrie*, 1586) speaks con-  
temptuously of "the vncountable rabble  
of rym.ng Ballet Makers."

I had rather hear a brazen canstick turn'd,  
Or a dry wheel grate on the axle-tree;  
And that would set my teeth nothing on edge,  
Nothing so much as mincing poetry:

'Tis like the forced gait of a shuffling nag. 135

*Glend.* Come, you shall have Trent turn'd.

*Hot.* I do not care: I'll give thrice so much land

To any well-deserving friend;

But in the way of bargain, mark ye me,

I'll cavil on the ninth part of a hair. 140

Are the indentures drawn? shall we be gone?

*Glend.* The moon shines fair; you may away by night:

I'll haste the writer, and withal

Break with your wives of your departure hence:

I am afraid my daughter will run mad,

So much she doteth on her Mortimer. 145

[*Exit.*]

*Mort.* Fie, cousin Percy! how you cross my father!

*Hot.* I cannot choose: sometime he angers me

With telling me of the moldwarp and the ant,

131. *canstick*] candlestick *Ff.*  
1, 2, 5-8, *F*; on *Ff* 2-4.  
*Night*. *Ff.*

133. *nothing on*] *Qq* 3, 4; *nothing an Qq*  
142. *The . . . night*:] two lines ending *faire*,  
148. *sometime*] *sometimes Q* 8.

131. *I had . . . turn'd*] See Jonson, *The Gipsies Metamorphosed* (Cunningham's *Gifford*, iii. 159); Stow, *Survey of London*: "founders that cast candlesticks . . . and doe afterwards turne them . . . to make them smooth and bright with turning and scrating . . . making a lothsome noise to the by-passers"; and R. Davenport, *A New Trick to Cheat the Divell* (1639), ii. i.

131. *canstick*] candlestick. R. Scot, *Discoverie of Witchcraft*, vii. xv: "spirits, witches . . . kit with the canstick." *New Eng. Dict.* gives an earlier example from Heywood, *Proverbs and Epigrams* (ed. 1867, 20). The form still lives in dialect.

134. *mincing poetry*] Cf. W. Vaughan, *The Golden Grove* (1600), iii. 42: "Sundry times haue I beene conuersant with such as blasphemed Poetry, by calling it mincing and lying Poetry". *Mincing*, affected. Cotgrave: "Aller de l'un pied sur l'autre. To affect, or mince it in gate, pace, or treading."

140. *I'll cavil . . . hair*] Cf. Hamlet, iv. iv. 53-55.

143. *writer*] notary, as in *Much Ado About Nothing*, iii. v. 68.

143. *withal*] at the same time, as in *Taming of the Shrew*, iii. ii. 25.

144. *Break with*] speak to, broach the subject to. So in *Two Gentlemen of Verona*, iii. i. 59; Twine's *Patternes of Painfull Adventures* (Collier, *Shakespeare's Library*, i. 208): "Apollonius . . . began to breake with his ladie to give him leave to go and receive his kingdom"; and Lyly, *Euphues and his England* (Arber, p. 469): "Surius . . . beganne to breake with me touching Frauncis."

148. *I cannot choose*] I cannot help it. So in *The Tempest*, i. ii. 186; and Tourneur, *The Revenger's Tragedy*, iv. i: "Not know me, my lord! Your lordship cannot choose."

149. *of the moldwarp . . .*] See *Introd.*, p. xxxviii. *Moldwarp*, mole. Merlin's prophecies are mentioned again, and with as scant respect as here, in *King Lear*, iii. ii. 80-96. They are given at great length by Geoffrey of Monmouth, *Historia Britonum*, vii. iii, whence they are borrowed by Holinshed. The sarcasm of the "finless fish" may have been suggested by Merlin's prophecy that "the Lion's whelps shall be trans-

Of the dreamer Merlin and his prophecies, 150.  
 And of a dragon and a finless fish,  
 A clip-wing'd griffin and a moulted raven,  
 A couching lion and a ramping cat,  
 And such a deal of skimble-skamble stuff  
 As puts me from my faith. I tell you what,— 155  
 He held me last night at least nine hours  
 In reckoning up the several devils' names  
 That were his lackeys: I cried "hum," and "well, go to,"  
 But mark'd him not a word. O, he is as tedious  
 As a tired horse, a railing wife; 160  
 Worse than a smoky house: I had rather live  
 With cheese and garlic in a windmill, far,  
 Than feed on cates and have him talk to me  
 In any summer-house in Christendom.

152. *moulted*] *molten* Q 1; *moulting* Pope.  
 156. *last*] *the last* Pope; but *last* Steevens (1793).  
 two lines ending *Laquyes*; too, ff.

153. *lion*] *Leon* Q 1.  
 158. *That . . . to,*]  
 159. *he is*] *he's* Pope.

formed into fishes of the sea" (*Hist. Brit.*, vii. iii). *Couching* and *ramping* burlesque the heraldic terms "couchant," lying down, and "rampant," rearing.

154. *skimble-skamble*] confused, rambling. Steevens quotes from Taylor the Water-Post: "Here's a sweet deal of scimble-scamble stuff."

155. *puts me from my faith*] makes me incredulous. Cf. Heywood, *The Fair Maid of the West*, ii. i: "To put my friends from patience," i.e. to make them impatient. Wright explains "makes me forget that I am a Christian." Cf. *Twelfth Night*, iii. ii. 74-77.

156, 157. *He held . . . names*] An inventory of the names of devils in R. Scot's *Discoverie of Witchcraft*, ed. 1665, fills eight folio pages. The reader who has had the patience to read it through will sympathise with Hotspur in his outburst on the present occasion. *Several*, different, as often.

158. *lackeys*] footmen, swift runners who ran beside their master's horse. Heywood, *Fair Maid of the Exchange* (Shak. Soc. ed., p. 13): "Bowdler. Will you get up and ride? Moll. No, I'll lackey by his side."

158. *go to*] Here an exclamation of incredulity or perhaps of encouragement to proceed. Gascoigne, *Supposes*, ii. i:

"*Eros* . . . but hearken to me. *Dul*. Go to, then."

159-161. *as tedious* . . .] In *Piers Plowman*, B. xvii. 315-26, we read that there are three things that will drive a man from home, namely, a railing wife, a roof which leaks and a smoky house.

160. *tired*] *founded*. Markham's *Master-Peece* has a chapter entitled "Of Tyred Horses" (i. lxii). He suggests a remedy where the "tyredness" proceeds from "dulness of spirit" and not from "extreme Labour and Travail."

162. *cheese and garlic*] Proverbially poor fare. Heywood, *The Captives*: "the poore can still With cheese and onions [fill the belly]"; R. Davenport, *A New Trick to Cheat the Devil*, i. ii: "rather than feast where they shall domineere . . . He feed on Cheese and Onions"; and Beaumont and Fletcher, *The Scornful Lady*, i. ii: "I'll board you in an alehouse; you shall have cheese and onions."

163. *cates*] delicacies. Heywood, *The Golden Age*, iv (Pearson, iii. 65): "What are sweet cates vntasted? gorgeous clothes Vnworne?"; and Florio's *Montaigne*, i. xxii.

164. *summer-house*] Men of wealth had their summer-houses, that is, houses in the country, pleasantly situated,

*Mort.* In faith, he is a worthy gentleman, 165  
 Exceedingly well read, and profited  
 In strange concealments; valiant as a lion,  
 And wondrous affable, and as bountiful  
 As mines of India. Shall I tell you, cousin?  
 He holds your temper in a high respect, 170  
 And curbs himself even of his natural scope  
 When you come 'cross his humour; faith, he does:  
 I warrant you, that man is not alive  
 Might so have tempted him as you have done,  
 Without the taste of danger and reproof: 175  
 But do not use it oft, let me entreat you.

*Wor.* In faith, my lord, you are too wilful-blame;

165. *is*] Qq 1, 2; *was* the rest. 166. *Exceedingly*] Qq 1, 2; *Exceeding*  
 the rest. 167-9. *In . . . cousin?*] four lines ending *Concealments: affable,*  
*India. Cousin, Ff.* 172. *come 'cross*] *come crosse* Qq; *doe crosse* Ff. 177.  
*too*] to Q 4. 177. *wilful-blame*] hyphenated by Theobald.

spacious and airy, for occupation in the summer-time. See Cotgrave: "Beauregard; m. A Summer-house, or Graunge; a house for pleasure and recreation"; and J. Howell, *Lexicon Tetraglotton*, 1660: "A Summer House, or House of pleasure; Beauregard; Casa campecina, Belvedere, villa; Quinta, casa de campo." Summer-houses were costly luxuries, and fortunes were squandered upon them. See Webster, *West-ward Hoe*, 1. i: "*Merchant's Wife*. Your prodigality, your dicing . . . your building a summer house hath undone us, hath undone us"; and Beaumont and Fletcher, *Honest Man's Fortune*, III. i: "my back shall not be The base on which yon soothing citizen Erects his summer-houses."

166, 167. *profited . . . concealments*] proficient in strange mysteries. Cf. Beaumont and Fletcher, *The Woman-Hater*, 1. iii: "a gentleman well qualified, or one Extraordinary seen in divers strange mysteries." *Profited*, proficient; cf. Nashe, *Have with you* (Grosart, III. 95): "your sonne . . . is of a passing forward carriage, and profiteth very soundly." *Concealments*, secrets, as in Cotgrave: "Secret, A secret, concealment . . . mysterie, hidden matter."

168, 169. *as bountiful . . . India*] Cf. Dekker, *The Honest Whore*, Part II. (Pearson, II. 118): "The onely royal fellow, he's bounteous as the

Indies"; and *Antony and Cleopatra*, IV. vi. 32.

171. *curbs . . . scope*] denies himself the indulgence of his humour, restrains the bent of his nature. Cf. *Julius Caesar*, IV. iii. 108.

176. *use it oft*] So in Jonson, *Volpone*, IV. i: "And do you use this often?"

177-179. *In faith . . . patience*] Mr. Crawford suggests that Shakespeare, in writing these lines, may have had lingering memories of the following passages in Jonson, *Every Man in His Humour*: "Brother, indeed you are too violent, Too sudden in your humour; and you know My brother Wellbred's temper will not bear Any reproof" (IV. II), and: "Now, trust me, brother, you were much to blame, T' incense his anger" (IV. vi). See *Intro.*, p. x.

177. *wilful-blame*] blameworthy in the obstinacy or rashness of your behaviour; cf. Minshew: "Wilfull, full of his own will. VI. obstinate, Rash." Others explain as "wilfully blameworthy" or "wilfully to blame," comparing "wilful-negligent" in *Winter's Tale*, 1. II. 255, and "wilful-slow" in *Sonnets*, II. 13. Add Beaumont and Fletcher, *The Woman-Hater*, V. II: "Dare you be yet so wilful-ignorant Of your own nakedness." From the frequent use of the gerund "to blame," printed often "too blame," "blame" came to be regarded as an adjective in

And since your coming hither have done enough  
 To put him quite beside his patience.  
 You must needs learn, lord, to amend this fault: 180  
 Though sometimes it show greatness, courage, blood,—  
 And that's the dearest grace it renders you,—  
 Yet oftentimes it doth present harsh rage,  
 Defect of manners, want of government,  
 Pride, haughtiness, opinion and disdain: 185  
 The least of which haunting a nobleman  
 Loseth men's hearts, and leaves behind a stain  
 Upon the beauty of all parts besides,  
 Beguiling them of commendation.

*Hot.* Well, I am school'd: good manners be your speed! 190  
 Here come our wives, and let us take our leave.

*Re-enter GLENDOWER with the ladies.*

*Mort.* This is the deadly spite that angers me;  
 My wife can speak no English, I no Welsh.  
*Glend.* My daughter weeps: she will not part with you;  
 She'll be a soldier too, she'll to the wars. 195  
*Mort.* Good father, tell her that she and my aunt Percy  
 Shall follow in your conduct speedily.  
*[Glendower speaks to her in Welsh, and she  
 answers him in the same.]*

179. *beside*] Q 2; *besides* the rest. 186. *nobleman*] *noble man* Qq 1-4, F 2.  
 187. *Loseth*] *Looseth* Q 1. 190. *Well . . . speed*] two lines ending *school'd*:  
*speede*; Ff. 191. *our wives*] *your wiues* Qq 3-5, Ff. 191. *leave*] *leaves*  
 Qq 6-8. *Re-enter . . .*] Capell; *Enter . . .* Qq, Ff. 194. *she will*]  
 Pope; *she'll* Qq, Ff.

the sense of "blameable" or "blame-worthy," and "too" as an adverb. Cf. *Sportive Wit*, 1656 (p. 41): "Nay fie for shame . . . you are too blame."

181. *Though . . . blood*] Cf. Sir T. Elyot, *The Governour*, III. xv: "In height and greatness of courage is soonest engendered obstinacy. . . . Undoubtedly this is an horrible and perilous vice, and familiar with them, which be of most noble courages." *Blood*, mettle, spirit; cf. *Hamlet*, III. ii. 74.

182. *dearest*] See v. v. 36 *post*.

184. *government*] self-control.

185. *opinion*] arrogance, as in *Love's Labour's Lost*, v. i. 6.

191. *and*] The conjunction "and" is

often used by Shakespeare and his contemporaries to connect an affirmation and a command, a usage obsolete in modern English. See v. iv. 34, where the *and* of Qq has been altered to *so* in F. Cf. *Tempest*, I. ii. 186; and *Hamlet*, IV. iv. 7: "We shall express our duty in his eye, And let him know so," where edd. since Collier place a semicolon after "eye". For an early example of this construction see Chaucer, *Troilus and Criseyde*, I. 693.

192. *spite*] vexation, as in *Venus and Adonis*, 1133.

195. *She'll be a soldier*] Cf. *King John*, I. I. 150, where Elinor says: "I am a soldier and now bound to France."

196. *aunt Percy*] See *Introd.*, p. xv

*Glend.* She is desperate here ; a peevish self-will'd harlotry,  
one that no persuasion can do good upon.

[*The lady speaks in Welsh.*

*Mort.* I understand thy looks : that pretty Welsh 200  
Which thou pourest down from these swelling heavens  
I am too perfect in ; and, but for shame,  
In such a parley should I answer thee.

[*The lady speaks again in Welsh.*

I understand thy kisses and thou mine,  
And that's a feeling disputation : 205  
But I will never be a truant, love,  
Till I have learn'd thy language ; for thy tongue

198, 199. *She . . . upon* ] Cambridge ; Qq read *She . . . here* as one line and the rest as prose ; three lines ending *heere* : *Harlotry. upon*. Ff ; divided after *harlotry*, by Theobald, and so Pope (omitting *One*). 201. *pourest down* ] down-pourest Seymour conj. 201. *pourest* ] *powrest* Qq ; *powr'st* Ff ; *pour'st* many modern edd<sup>r</sup> 204. *speaks* ] omitted Qq, Ff. 205. *feeling* ] *feeble* Ff 2-4, Rowe, Pope.

198. *peevish* ] froward, perverse. N. Udall, *Roister Doister*, III. iii : "these women be all suche madde pievishe elves, They will not be wonne except it please themselves."

198. *harlotry* ] *lit.* harlot (*Othello*, IV. ii. 239), but here, as often, merely a general term of opprobrium for a woman. So in Peele, *The Arraignment of Paris*, IV. i : "*Vulcan*. A harlotry, I warrant her. *Bacchus*. A peevish, elvish shroe" ; *Liberality and Prodigality*, III. i : "Now, i' faith, ye little peevish harlotry" ; and Beaumont and Fletcher, *Cupid's Revenge*, V. i : "if you should play the scurvy harlotry, The little — baggage, and cozen me." And in *Romeo and Juliet*, IV. ii. 14 : "A peevish self-will'd harlotry it is."

199. *do good upon* ] bring her to her senses, reduce her to submission. R. Brome, *A Mad Couple Well Match'd*, III. i : "This crosse abusive Letter therefore may do good upon her," and D'Avenant, *News from Plymouth*, II : "he was trusted . . . to my care, In hope the discipline of the war might tame him : I have done little good upon him yet, His metal will not bow."

200. *that pretty Welsh* ] *i.e.* the lady's tears.

201. *these . . . heavens* ] these eyes brimming with tears. Cf. Beaumont and Fletcher, *The Faithful Shepherdess*, IV. iv :—

"Why dost thou cross thine arms,  
and hang thy face  
Down to thy bosom, letting fall  
apace,  
From those two little heavens,  
upon ground,  
Showers of more price, more orient,  
and more round  
Than those that hang upon the  
moon's pale brow" ;

Sidney, *Arcadia* III (ed. 1598, p. 244) : "her teares rayned downe from her heavenly eyes" ; and Marlowe, *Tamburlaine*, Part I. V. i : "swelling clouds . . . resolved . . . in . . . showers."

202. *perfect in* ] proficient in. North's *Plutarch*, *Crassus* : "Artabazes was so perfect in it [the Greek language]" ; and Middleton, *Anything for a Quiet Life*, III. ii : "teach him no more cozenage, he's too perfect in't already."

203. *parley* ] discourse.

205. *a feeling disputation* ] a kind of discourse in which, without the aid of words, we express our feelings of sympathy and mutual tenderness. The same idea is conveyed in Marlowe, *Hero and Leander*, Sestiad I. : "These lovers parled with the touch of hands." Cf. *Romeo and Juliet*, II. ii. 12, 13. *Feeling*, moving, heartfelt ; Spenser, *Faerie Queene*, I. V. 24 : "Her feeling speeches some compassion moved," *Disputation*, discourse.

Makes Welsh as sweet as ditties highly penn'd,  
 Sung by a fair queen in a summer's bower,  
 With ravishing division, to her lute. 210  
*Glend.* Nay, if you melt, then will she run mad.

[*The lady speaks again in Welsh.*]

*Mort.* O, I am ignorance itself in this!

*Glend.* She bids you on the wanton rushes lay you down  
 And rest your gentle head upon her lap,  
 And she will sing the song that pleaseth you, 215  
 And on your eyelids crown the god of sleep,  
 Charming your blood with pleasing heaviness,  
 Making such difference 'twixt wake and sleep  
 As is the difference betwixt day and night  
 The hour before the heavenly-harness'd team 220  
 Begins his golden progress in the east.

*Mort.* With all my heart I'll sit and hear her sing:  
 By that time will our book, I think, be drawn.

211. *you*] Qq x-3; *thou* the rest.  
 lines ending *bids you, downe*, Ff.  
 rest.

213. *She . . . down*] one line Qq; two  
 218. *'twixt*] *twixt* Qq x-3, *betwixt* the  
 rest.

208. *highly penn'd*] Rolfe compares  
*Much Ado About Nothing*, v. ii. 6:  
 "In so high a style."

210. *division*] Naylor, *Shakespeare  
 and Music* (p. 28): "'Division' means  
 roughly, a brilliant passage, of short  
 notes, which is founded essentially on  
 a much simpler passage of longer  
 notes. . . . A very clear example of  
 Divisions may be found in 'Rejoice  
 greatly' in the Messiah. The long  
 'runs' on the second syllable of  
 'Rejoice,' consisting of several groups  
 of four semiquavers, are simply  
 'division' or 'note-splittings' of the  
 first note of each group." See  
*D'Avenant, Love and Honour*, ii. i:  
 "tunes my old widow pensioner sings,  
 With more division than a water-work,  
 When the main pipe is half stopt." Cf.  
 also *Romeo and Juliet*, iii. v. 29, and  
 Ford, *The Lover's Melancholy*, i. i.  
 Castiglione (*Courtier*, trans. Hoby) ex-  
 presses disapproval of "those harde and  
 often divisions" in singing and playing  
 upon instruments, that "declare more  
 cunninge then sweetnesse."

213. *wanton rushes*] An allusion to  
 the green rushes with which, in the  
 absence of carpets, floors were formerly  
 strewn. Beaumont and Fletcher,  
*Valentinian*, ii. iv: "Rushes, ladies,

rushes: Rushes as green as summer  
 for this stranger." *Wanton*, fresh and  
 green, lush; cf. *Midsummer-Night's  
 Dream*, ii. i. 99. Or perhaps luxurious,  
 as in *2 Henry IV.* i. i. 148.

216. *on your . . . sleep*] invest with  
 the emblem of sovereignty the god of  
 sleep enthroned on your eyelids.  
 Steevens compares Beaumont and  
 Fletcher, *Philaster*: "who shall take up  
 his lute, And touch it till he crowns a  
 silent sleep Upon my eyelid," and  
 Chapman, *Odyssey*, ix: "Sleep with  
 all crowns crown'd Subdu'd the savage."  
 See also *Romeo and Juliet*, iii. ii. 93,  
 and *Twelfth Night*, v. i. 131.

218-221. *Making . . . ease*] Johnson:  
 "She will lull you by her  
 song into soft tranquillity, in which you  
 shall be so near to sleep as to be free  
 from perturbation, and so much awake  
 as to be sensible of pleasure; a state  
 partaking of sleep and wakefulness, as  
 the twilight of night and day."

223. *book*] deed, here a deed of partu-  
 tion. Beaumont and Fletcher, *The  
 Elder Brother*, iii. iii: "Brisac. Come,  
 shall we go and seal, brother? . . .  
*Lewis.* Come, let's seal the book [a  
 deed of settlement] first"; and *The  
 Woman's Prize*, v. i.



*Glend.* Do so;

And those musicians that shall play to you 225

Hang in the air a thousand leagues from hence,

And straight they shall be here: sit, and attend.

*Hot.* Come, Kate, thou art perfect in lying down: come,  
quick, quick, that I may lay my head in thy lap.

*Lady P.* Go, ye giddy goose. [*The music plays.* 230

*Hot.* Now I perceive the devil understands Welsh;

And 'tis no marvel he is so humorous.

By'r lady, he is a good musician.

*Lady P.* Then should you be nothing but musical, for  
you are altogether governed by humours. Lie still, 235  
ye thief, and hear the lady sing in Welsh.

*Hot.* I had rather hear Lady, my brach, howl in Irish.

*Lady P.* Wouldst thou have thy head broken?

*Hot.* No.

*Lady P.* Then be still. 240

*Hot.* Neither; 'tis a woman's fault.

224, 225. *Do so . . . you*] Ff; one line Qq. 226. *hence*] *thence* Qq 4-7, Ff. 228, 229. *Come . . . lap*] as prose Pope; verse (two lines ending *downe, lap*.) Qq, F 4; Ff 1-3 read *Come . . . downe*: as one line and the rest as prose. 231-236. *Now . . . Welsh*] six lines ending *Welsh. humorous, musition, musical, humors, Welsh.* Qq, Ff. 232. *marvel he is*] *marvel, he is* Theobald; *marvel, he's* Capell. 234. *should*] Qq 1-3; *would* the rest. 237. *hear Lady, my*] *heare lady my* Q 1; *heare, lady, my* Qq 2, 3, 7, 8; *heare Lady, my* Qq 4-6 (*Lady* printed in italics Qq 5, 6); *heare (Lady) my* F. 238. *thou*] Qq 1, 2; omitted the rest.

226. *a thousand leagues*] A round number used traditionally by magicians in reference to their exploits. Cf. Dekker, *Old Fortunatus* (Pearson, i. 112): "By helpe of this [hat] . . . I am distant from the place a thousand leagues."

230. The music plays] There are many references in the drama to aerial music; and music "i' the air" or "underneath" was frequently introduced into the masques of the period. See *Tempest*, III. iii, and Milton, *Il Penseroso*, 151-154.

231. *the devil . . . Welsh*] i.e. the devil understands Glendower's language. Possibly Hotspur contemptuously compares the music with Welsh; cf. Beaumont and Fletcher, *Monsieur Thomas*, III. iii: "No tuning, as ye love me; let thy fiddle speak Welsh, or any thing, that's out of all tune."

232. *'tis no . . . humorous*] 'tis no marvel he's so humorous if he knows Welsh. Cf. Jonson, *The Poetaster*, II. i: "*Chloe*. Is that hard-favoured

gentleman a poet too, Cytheris? *Cyth.* No, this is Hermogenes: as humorous as a poet, though: he is a musician." Theobald puts a comma after "marvel," the sense then being "'tis no marvel he understands Welsh—he's so humorous." *Humorous*, capricious, quarrelsome.

237. *Lady, my brach*] Cf. *King Lear*, I. iv. 125: "Lady the brach"; and Chapman, *The Gentleman Usher*, I. i: "Venus your brache there, runs so proud, that your huntsman cannot take her down for his life." A. Fleming, *Of English Dogs*, 1576: "we Englishmen call bitches, belonging to the hunting kind of dogs, by the term above mentioned [*vis. Brache*]" (Arber, *English Garner*, III. 237).

241. *'tis a woman's fault*] *vis.* to affect stillness or modesty, to appear indifferent to the thing she desires. See R. Greene, *Planetomachia*, 1585 (Grosart, v. 133): "she rose up railing with bitter terms against his folly,

*Lady P.* Now God help thee!

*Hot.* To the Welsh lady's bed.

*Lady P.* What's that?

*Hot.* Peace! she sings.

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[*Here the lady sings a Welsh song.*

*Hot.* Come, Kate, I'll have your song too.

*Lady P.* Not mine, in good sooth.

*Hot.* Not yours, in good sooth! Heart! you swear like a comfit-maker's wife. "Not you, in good sooth," and "as true as I live," and "as God shall 250 mend me," and "as sure as day," And givest such sarcenet surety for thy oaths, As if thou never walk'dst further than Finsbury. Swear me, Kate, like a lady as thou art,

246. *Kate*] Qq 1, 2: omitted the rest. 248-251. *Not . . . day,*] prose in Qq; verse (lines ending *sooth*? *Wife*. *line*; *day*;) in Ft. • 248. *Heart*!] omitted Ff. 253. *walk'dst*] Pope; *walk'st* Qq, Ff, Camb idge.

whereas God knowes, it was the onely thing shee desired: a womans faulte, to thrust away that with her litle finger, whiche they pull to them with both theyr handes"; and *The Birth of Merlin*, ii: "I am her elder, but she has been at it before me: 'tis a womans fault, p— a this bashfulness," and again: "A womans fault we are all subject to go to't." Cotgrave: "to say nay and take it, as men say maids do."

248, 249. *you swear . . . wife*] Cf. R. Brathwaite, *A Strappado for the Devil*, 1615 (ed. Ebsworth, p. 40):—

"A ciuill matron, lipping with forsooth,

As one that had not heart to sweare an oath."

For "comfit-maker" see Florio, *New World of Words*, 1598: "Confessionario, a confectionarie, or confet-maker," and "Confettare, to comfite or to candie, to preserve with sugar." Also Middleton, *A Chaste Maid in Cheapside*, ii. iv: "Are you any better than a comfit-maker's wife?"

249-251. *in good . . . day*] These protestations belong to the category of "city words" which, according to Brome's *Covent-Garden Weeded*, iii. i, "gaine you credit, and bring you into good and civil estimation." They were tabooed by gentlefolk. See Jonson, *The Poetaster*, iv. i: "your city-mannerly word, forsooth" *Lvly, Pappe*

*with an Hatchet* (Bond, iii. 403): "Martin will not sweare, but with indeede, in sooth, & in truth hee'le cogge the die of deceit"; Marston, *What You Will*, iii. i: "a void . . . above all, those to ungentlemanlike protestations of indeede and verely"; and Beaumont and Fletcher, *The Chances*, ii. ii: "now must I cry 'No forsooth' . . . and 'Surely,' and 'truly as I liue,' and 'as I am honest.'" "So God mend me" is among the "pretty oaths that are not dangerous" by which Rosalind swears in *As You Like It*, iv. i. 192, 193.

252. *sarcenet*] as thin and light as sarcenet. Cf. Jonson, *The Alchemist*, ii. i: "taffeta-sarsnet, soft and light As cobwebs", and Beaumont and Fletcher, *Philaster*, v. iv: "Thou slight prince of single sarcenet." Minshew defines sarcenet as "a thirne kind of Taffata."

253. *As if . . . Finsbury*] as if you were a plain citizen's wife, a cockney. Cf. Brome, *The Northern Lasse*, ii. i: "though I am a Cockney, and was never further than Hammersmith." Finsbury Fields (north of Moorfields) were a favourite resort of citizens for recreation and archery practice.

254. *like a lady*] Sir T. Elyot (*The Governour*, xxvi) writes: "swearing . . . they name nobleness (for they will say, he that sweareth deep, swear eth like a lord)."

A good mouth-filling oath, and leave "in sooth," 255

And such protest of pepper-gingerbread,

To velvet-guards and Sunday-citizens.

Come, sing.

*Lady P.* I will not sing.

*Hot.* 'Tis the next way to turn tailor, or be red-breast 260

teacher. An the indentures be drawn, I'll away

within these two hours; and so, come in when

ye will.

[*Exit.*

*Glend.* Come, come, Lord Mortimer; you are as slow

As hot Lord Percy is on fire to go.

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256. *protest*] protests Hanmer. 261. *An*] and Qq, Ff. 265. *hot Lord*] Ff; *Hot. Lord* Qq 1-3; *Hot, Lord* Q 4; *Hot Lord* Qq 5-8 (*Hot* printed in italics).

255. *good . . . oath*] Glapthorne (*Albertus Wallenstein*, II. ii) has "a good full-mouth'd oath."

256. *protest*] protestation. "I protest" is one of the "city words" named in Brome's *Covent-Garden Weeded*, III. i.

256. *pepper-gingerbread*] coarse gingerbread. A recipe in *The English Huswife* (by R. I., 1615, p. 73) gives a "penny-worth of pepper" as one of the ingredients of "coarse Gingerbread."

257. *velvet-guards*] citizens and their wives. Malone quotes Fynes Moryson, *Itinerary* (1617), Part III. 179: "At public meetings the aldermen of London weere skarlet gownes, and their wives a close gown of skarlet, with gardes [facings, trimmings] of black velvet." See also Dekker, *The Seven Deadly Sinnes of London* (Grosart, II. 24): "O velvet guarded thieves! O yea and by nay cheaters! O civil, o Grave and Right worshipful citizens"; and *The London Prodigal*, III. i: "I'll have thee go like a citizen (*i.e.* a citizen's wife, a female citizen), in a guarded gown and a French hood." "Citizen" frequently means a citizen's wife, as in the passage just quoted, and in Middleton, *The Roaring Girl*, IV. ii: "no citizen should trust any of 'em [the gallants]."

257. *Sunday-citizens*] citizens and their wives wearing their best clothes and airing their Sunday manners.

260. 'Tis . . . *tailor*] To be able to sing is to possess part of the tailor's

art, and therefore to practise singing is the nearest or best way of becoming a tailor: the singer may as well turn tailor outright. Cf. Tournear, *The Atheist's Tragedy*, III. ii: "Would you ha' me turn purse-taker? 'Tis the next way to do't"; Chapman, *Two Wise Men and all the rest Fooles*, IV. ii: "How, make my will? that's the next way to die in earnest"; and Lyly, *Alexander and Campaspe*, V. i: "Perim. Thou doest nothing but snarle and barke, like a dogge." *Diog.* It is the next way to drive away a theefe." Tailors sang part-songs or catches when at work; cf., with Steevens, Beaumont and Fletcher, *Knight of Burning Pestle*, II. viii: "never trust a Tailor that does not sing at his work." Also *Twelfth Night*, II. iii. 97.

260, 261. *red-breast teacher*] Perhaps Hotspur's contemptuous way of describing a trainer of singing-birds. The red-breast, however, appears to have been highly esteemed as a songster, and to have been kept in captivity for the sake of his song. See Webster, *The Duchess of Malfi*, IV. ii: "The robin-red-breast and the nightingale Never live long in cages." Cox, in *The Gentleman's Recreation* (*A short Account of singing Birds*), 1686, places the Robin Red-breast sixth in his list of singing-birds. "It is," he writes (p. 167), "the opinion of some, that this little King of Birds for sweetness of Note comes not much short of the Nightingale. It is a very tender Bird, and therefore must have its Cage lined."

By this our book is drawn; we'll but seal,  
And then to horse immediately.

Mort.

With all my heart.

[*Exeunt.*]

SCENE II.—*London. The Palace.*

*Enter the KING, PRINCE OF WALES, and others.*

*King.* Lords, give us leave; the Prince of Wales and I  
Must have some private conference: but be near at hand,  
For we shall presently have need of you [*Exeunt Lords.*]  
I know not whether God will have it so,  
For some displeasing service I have done, 5  
That, in his secret doom, out of my blood  
He'll breed revengement and a scourge for me;  
But thou dost in thy passages of life  
Make me believe that thou art only mark'd  
For the hot vengeance and the rod of heaven, 10  
To punish my mistreadings. Tell me else,  
Could such inordinate and low desires,

London . . . Palace.] London. A room in the Palace. Capell; Windsor.  
Pope. 1, 2. *Lords . . . hand,*] as in Qq, four lines ending *leave* · I,  
*conference* · *hand*, in Ff. 4. *God*] *Heaven* Ff. 8. *thy*] Q 1, Ff;  
*the* the rest.

1. *give us leave*] give us leave to be alone, leave us alone awhile. A polite way of requesting privacy. So in *Two Gentlemen of Verona*, III. i. 1: and in Beaumont and Fletcher, *The Scornful Lady*, III. i. 1:—

"*Lady.* And give me leave awhile.  
Sir.

*Welford.* You must have it.

[*Exit Welford.*]"

5. *displeasing service*] So we speak of a "disservice," an "ill service."

6. *in . . . doom*] in pursuance of his secret judgment, of sentence pronounced in his secret tribunal.

6, 7. *out of . . . for me*] Cf. Beaumont and Fletcher, *Philaster*, III. i. 3: "'tis the Gods That rais'd this punishment, to scourge the King With his own issue." *Revengement, vengeance*, a ἀπαξ λεγόμενον.

8. *thy passages of life*] the passages of thy life. Cf. *Antony and Cleopatra*, IV. vi. 39; and Norton and Sackville, *Gorboduc*, I. ii: "their force of youthful heats," and II. i: "his end of life." *Passages, courses, incidents, transac-*

*tions*; as in Massinger, *The Unnatural Combat*, III. ii:—

"I have known him  
From his first youth, but never yet  
observ'd

In all the passages of his life and  
fortunes,

Virtues so mix'd with vices";

and Jonson, *The New Inn*, I. i. "The state, and men's affairs; all passages Of life."

9. *mark'd*] Cf. Massinger, *The Bashful Lover*, III. iii. "heaven hath mark'd him for punishment."

10. *heaven*] I have placed a comma after *heaven*.

11. *mistreadings*] transgressions, a ἀπαξ λεγόμενον.

12. *inordinate*] unruly, intemperate. Wright quotes Bacon's *Essays*, x, where Mark Antony is described as "a Voluptuous Man, and Inordinate." Sherwood gives "Inordinate. Desordonné," and Cotgrave: "Desordonné. Disorderly, disordinate, unruly, disordered, outrageous, unbridled, out of all good compass."

Such poor, such bare, such lewd, such mean attempts,  
 Such barren pleasures, rude society,  
 As thou art match'd withal and grafted to, 15  
 Accompany the greatness of thy blood,  
 And hold their level with thy princely heart?  
*Prince.* So please your majesty, I would I could  
 Quit all offences with as clear excuse  
 As well as I am doubtless I can purge 20  
 Myself of many I am charged withal:  
 Yet such extenuation let me beg,  
 As, in reproof of many tales devised, .  
 Which oft the ear of greatness needs must hear,  
 By smiling pick-thanks and base newsmongers, 25  
 I may, for some things true, wherein my youth  
 Hath faulty wander'd and irregular,  
 Find pardon on my true submission.

15. *to*] *too* ff.

13. *bare*] paltry, beggarly. Cf. *Venus and Adonis*, 188.

13. *lewd*] vile.

13. *attempts*] exploits, escapades; see Marlowe, *Edward II.* III. iii: "A noble attempt and honourable deed, Is it not, trow ye, to . . . levy arms against your lawful king?"

15. *match'd withal*] See I. i. 49 *ante*. "Withal" is a strengthened form of "with," and occurs usually when following the word it governs.

17. *hold their level . . .*] Cf. Middleton, *The Phoenix*, I. i. 113-5: "how can abuses that keep low, come to the right view of a prince, unless his looks lie level with them?"

19. *Quit*] clear myself from. Heywood, *Rape of Lucrece*, v. i: "I quit thy guilt, for what could Lucrece do More than a woman."

20. *I am doubtless*] I doubt not.

22-28. *Yet such extenuation . . .*] let me beg so much extenuation, that upon confutation of many false charges, I may be pardoned some that are true (Johnson). *Reproof*, disproof, as in I. ii. 188. So "reprove"=disprove in T. Cooper, *An Admonition*, 1589 (Arber, p. 25). Johnson proposed to read *on* for *in* (line 23), but change is needless, for "in" sometimes="on" (as in "in earth as it is in heaven"). Wright explains "in" as "in consideration of," in consideration of my being able to disprove many of the stories against me.

Perhaps the meaning is: "Let me beg extenuation of my offences so far that, by way of reproof to the smiling pick-thanks who have falsely accused me, I may find pardon for the follies and irregularities of which I have been actually guilty."

25. *pick-thanks*] tale-bearing sycophants. See Ascham, *A Report of Germany* (Giles, iii<sup>rd</sup> 43): "a privy whisperer, a pick thank, a tale-teller"; Heywood, *King Edward IV.* Part II. (Pearson, i. 136): "that pickthank, Doctor Shaw, The Duke of Glosters spaniel"; and Nashe, *The Unfortunate Traveller* (McKerrow, II. 284). So "to pike a thanke with," to curry favour with, in Robinson's *More's Utopia*, i (ed. Lumby, p. 54). See *Introd.*, p. xlv.

27. *irregular*] lawless. Cf. Jonson, *Every Man in his Humour*, II. i:—

"But now his course is so irregular,  
 So loose, affected, and deprived of  
 grace, . . .

He's grown a stranger to all due respect."

These lines may have been in Shakespeare's mind in writing the present scene. Cf. "art almost an alien to . . ." in line 34 *post*. See *Introd.*, p. x.

28. *my true submission*] honest acknowledgement of my faults (Wright, citing *Merry Wives of Windsor*, IV. iv. 11: "Be not as extreme in submission As in offence").

*King.* God pardon thee! yet let me wonder, Harry,  
 At thy affections, which do hold a wing 30  
 Quite from the flight of all thy ancestors.  
 Thy place in council thou hast rudely lost,  
 Which by thy younger brother is supplied,  
 And art almost an alien to the hearts  
 Of all the court and princes of my blood: 35  
 The hope and expectation of thy time  
 Is ruin'd, and the soul of every man  
 Prophetically do forethink thy fall.  
 Had I so lavish of my presence been,  
 So common-hackney'd in the eyes of men, 40  
 So stale and cheap to vulgar company,  
 Opinion, that did help me to the crown,  
 Had still kept loyal to possession,  
 And left me in reputeless banishment,  
 A fellow of no mark nor likelihood. 45  
 By being seldom seen, I could not stir  
 But like a comet I was wonder'd at;  
 That men would tell their children "This is he;"

29. *God . . . Harry,*] two lines (the first ending *thee*.) Ff. 29. *God*] *Heaven* Ff. 38. *do*] *do* or *does* Qq, Ff; *doth* Globe (Collier MS.). 40. *common-hackney'd*] hyphened Pope.

30. *affections*] inclinations, propensities; as in *Henry IV.* v. ii. 124. Marlowe, *Edward II.* i. iv: "thou corrupt'st my lord, And art a bawd to his affections."

30, 31. *which do . . . flight*] Madden (*Diary of Master William Silence*, p. 376) thinks that this phrase was borrowed from hawking language. Cf. Chapman, *The Widow's Tears*, ii. iii: "a flight beyond your wing." *From*, away from, contrary to, as in *Julius Caesar*, i. iii. 35.

32, 33. *Thy . . . supplied*] See *Introd.*, p. xvi et seq.

36. *The hope . . . time*] the promise of thy youth, the hope and expectation entertained of thy youth. Cf. North's *Plutarch*, *Seneca*: "My Lord, it is now fourteen yeres since I was first called to accompany the great hope that was had of your infancy." "Hope and expectation" is an expression that occurs frequently in North's *Plutarch*; cf. *Paulus Æmilius*: "the Macedonians . . . did naturally love their kings: but then seeing all their hope and expectation broken. their hearts failed them."

36. *time*] years, youth, as in *Cymbeline*, i. i. 43, and *King Edward IV.* iv. iv: "Show thy time's learning in this dangerous time." "Time"=life in *Othello*, i. i. 162, and age in *Romeo and Juliet*, iv. i. 60.

38. *do*] Rowe, followed by many editors, read *does*. But *do* is perhaps justified by the notion of plurality in "every man."

42. *Opinion*] "Opinion" is constantly used in a depreciatory sense by Elizabethan writers who oppose it to Truth and to Reason. Dekker, *London Triumphant* (Pearson, iii. 254): "Opinion, that nere knew What was either good or true." See Jonson, *The Barriers*, and Gulpin, *Skialethra* (1598) Satyre VI, where Reason is said to be "the soules bright gemus," and Opinion is described as Reason's "slave or shadow."—"It's but the hisse of Geese, the peoples noyse, The tongue of humours, and phantasticke voyce Of haire-braind Apprehension."

43. *loyal to possession*] true to him who then possessed the crown. An abstract for a concrete term,

Others would say<sup>c</sup> "Where, which is Bolingbroke?"

And then I stole all courtesy from heaven, 50

And dress'd myself<sup>d</sup> in such humility

That I did pluck allegiance from men's hearts,

Loud shouts and salutations from their mouths,

Even in the presence of the crowned king.

Thus did I keep my person fresh and new; 55

My presence, like a robe pontifical,

Ne'er seen but wonder'd at: and so my state,

Seldom but sumptuous, showed like a feast,

And wan by rareness such solemnity.

The skipping king, he ambled up and down, 60

With shallow jesters and rash bavin wits,

49. *Where,*] *where* ? Qq 7, 8, Ff 3, 4.  
55 *did I*] Qq 1-4; *I did* the rest.  
or *won* Ff. 61. *bavin*] *braine* Dering MS.

54. *the presence*] *presence* Q 2.  
59. *wan*] *wan* or *wanne* Qq; *wonne* MS.

50. *I stole . . . heaven*] I assumed a courteous demeanour that might seem to have been stolen from heaven. Cf. Massinger, *The Great Duke of Florence*, II. iii:—

"Giovanni:

A prince in expectation, when he lived here,

Stole courtesy from Heaven, and would not to

The meanest servant from my father's house

Have kept such distance."

"To steal courtesy from heaven" may have been a familiar phrase, unless Massinger is but echoing Shakespeare. The thought that true courtesy dwells in heaven, finds a parallel in Gower, *Confessio Amantis*, i; "Pride; Which mai noight in þe hevene abide, for Lucifer wiþ hem þat felle Bar Pride wiþ him into helle." With the whole of the present passage cf. *Richard II.* I. iv. 23-34; and see Sir T. Elyot, *The Governour*, II. v, *Of Affability*, and especially the paragraph beginning "Where a nobleman passeth by, shewing to Men a gentle and familiar visage . . ."

51. *dress'd . . . humility*] Cf. *Macbeth*, I. vii. 36; "the hope . . . Wherein you dress'd yourself"; and Bacon, *Advancement of Learning*, II: "Behaviour seemeth to me as a garment for the mind."

52. *I did pluck . . .*] Malone compares Marlowe, *Lust's Dominion*, 1593:—

"The Pope shall send his bulls through all thy realm,  
And pull obedience from thy subjects' hearts."

56. *a robe pontifical*] the robe of a bishop or archbishop. See Dekker, *Whore of Babylon* (Pearson, II. 194): "all our roabes, Our vestments (reverend, yet pontifical)."

57. *my state*] my appearance in state.  
58. *Seldom*] used here as an adjective, as in *Sonnets*, lii. 7.

58. *like a feast*] Cf. *Sonnets*, lxx. 5-7.  
59. *wan*] A form of the preterite usual in North, Holland and other Elizabethan writers.

60. *skipping*] flighty, light in behaviour, as in *Merchant of Venice*, II. ii. 196; *Love's Labour's Lost*, v. ii. 771: "All wanton as a child, skipping and vain"; see also Florio's *Montaigne*, II. x: "Should I earnestly plod upon them, I should loose both time and my selfe, for I haue a skipping wit" (*J'ay un esprit primesautier*).

60. *ambled*] Rolfe compares *Richard III.* I. i. 17; "a wanton ambling nymph."

61. *rash bavin wits*] wits that, like brushwood faggots, are soon kindled, and soon burnt out. See James Shirley, *Verses to Rich. Brome* (Pearson's *Brome*, III. 347):—

"Small Bavin-Wits, and Wood,  
may burn a while,  
And make more noise, then For-  
rests on a Pile";  
*Lyly, Mother Bombie*, IV. i; "Bavins

Soon kindled and soon burnt; carded his state,  
 Mingled his royalty with capering fools,  
 Had his great name profaned with their scorns,  
 And gave his countenance, against his name, 65  
 To laugh at gibing boys, and stand the push  
 Of every beardless vain comparative,

62. *carded his*] discarded Grant White (Collier MS.). 63. *capering*] capring Q 1; *carping* the rest.

will have their flashes, and youth their fansies; the one as soon quenched as the other burnt"; Greene, *Tullies Love* (Grosart, vii. 191). *Rash*, inflammable, as in *Richard II.* ii. i. 33: "His rash fierce blaze of riot cannot last"; and *2 Henry IV.* iv. iv. 48.

62. *carded*] The metaphor is perhaps from "carding" liquors by stirring and mixing them together with a wool-card [an iron instrument with teeth], whence "card" = to debase by mixing, to adulterate. Steevens quotes Greene, *A Quippe for an Vpstart Courtier*: "you card your beer, if you see your guests begin to be drunk, half small, half strong"; and Richardson cites Bacon's *Natural History*, i. xlv: "It is an excellent Drinke for a Consumption, to be drunke either alone, or Carded with some other Beere." See also Topsell, *Four-footed Beastes* (ed. 1607, p. 277): "warm mashes, sodden wheat and hay, thoroughly carded with a pair of Wool-cards"; and Beaumont and Fletcher, *The Woman's Prize*, iv. iv: "But mine [my wife] is such a drench of balderdash, Such a strange carded cunningness." It is possible that the metaphor is from thinning wool by carding or combing it with a wool-card, whence to wear away, to squander. See Armin, *A Nest of Ninnies*, 1608: "they carde hence, what their parents spin," where there is a play on "card," to game, and "card," to comb wool. Warburton proposed and Hanmer adopted 'scarded, discarded; Collier MS. has *discarded* for *carded his*; and Ritson explains "carded" as "played away (as a man loses his fortune) at cards, played away his consequence at cards." Steevens connects "carded his state" with "with capering fools," explaining as a metaphor "from mingling coarse wool with fine, and carding them together"—but no examples of "card" in this sense are found.

63. *Mingled his royalty* . . .] A parallel expression occurs in Beaumont and Fletcher's *Little French Lawyer*, iv. i: "why should I mix mine honour With a fellow that has ne'er a lace in's shirt." Gower (*Confessio Amantis*, A. i. 2063) has "So to abesse his realte."

63. *capering fools*] Cf. Heywood, *The Iron Age* (Pearson, ii. 280): "A Capring, Carpet Knight, a Cushion Lord, One that hath stald his Courtly trickes at home." The *capring* of Q 1 gives so satisfactory a sense that it may stand as against the *carping* of all the other Qq and the Ff. *Carping*, taunting, as in Heywood, *Loues Mistress*, i: "A selfe-will'd insolent foole . . . Rich in his own conceit, in judgement poore, Still carping tho' a coxcombe."

65. *against his name*] to the hurt of his reputation. Cf. Gower, *Confessio Amantis*, i. 2096: "he dede such a schame In hindringe of his oghne name." Johnson explained the line: "Made his presence injurious to his reputation," not observing that "against his name" is parenthetical.

66, 67. *stand the push* Of] be the butt of, expose himself to the banter of every beardless witing. Cf. Chapman, *The Masque of the Middle Temple and Lincoln's Inn* (ed. Shepherd, p. 346): "[To] stand the push of euery rascal wit; enter lists of jests with trencher-fools, and be footed down by them, or (which is worse) put them down in fooling; are these the qualities a man of wit should run proud of?" Also *Troilus and Cressida*, ii. ii. 137.

67. *comparative*] a dealer in vile comparisons and "most unsavoury similes." Cf. i. ii. 81 *ante*; and Nashe, *Strange Newes* (Grosart, ii. 185): "a certayne Theologicall gimpanado . . . tooke vpon him to set his foote to mine, and ouer crow mee with comparatiue



Grew a companion to the common streets,  
 Enfeoff'd himself to popularity;  
 That, being daily swallow'd by men's eyes, 70  
 They surfeited with honey and began  
 To loathe the taste of sweetness, whereof a little  
 More than a little is by much too much.  
 So when he had occasion to be seen,  
 He was but as the cuckoo is in June, 75  
 Heard, not regarded; seen, but with such eyes  
 As, sick and blunted with community,  
 Afford no extraordinary gaze,  
 Such as is bent on sun-like majesty

69. *Enfeoff'd* Ff; *Enfeoff't* Qq 1-5; *Enforc't* Qq 6-8. 70. *swallow'd* Pope; *swallowed* Qq, Ff. 71, 72. *They . . . little* divided as in Pope; lines ending *loath little* Qq, Ff.

tearmer." Instances of this kind of wit which has now found an asylum in Billingsgate occur in this and other plays (e.g. *Taming of the Shrew*). A late example may be cited from the facetious Mr. Tom Brown (1663-1704), *Letter from Scarron in the Next World to Louis XIV.*: "Why, thou diminutive, inconsiderable wretch, said I in a great passion to him, thou worthless idle loggerhead, thou pigmy in sin, thou Tom Thumb in iniquity, how dæst such a puny insect, etc." With "comparative," a comparison-monger, cf. "proverbial," a proverb-monger, in Porter's *Two Angry Women of Abington*. Delius explains "comparative" here as "one who puts himself in comparison," rival or compeer—an interpretation not rejected by *New Eng. Dict.* Cf. Beaumont and Fletcher, *Four Plays in One, Triumph of Love*, iv: "Gerrard euer was His full comparative; my uncle loves him As he loves Ferdinand."

69. *Enfeoff'd* . . . ] surrendered himself to association with the populace. Cf. *Henry V.* i. i. 57-9. Malone. "A feoffment was the ancient mode of conveyance, by which all lands in England were granted in fee-simple for several ages. . . . Every deed of feoffment was accompanied with livery of seisin, that is, with the delivery of corporal possession of the land or tenement granted in fee." Lord Campbell (*Shakespeare's Legal Acquirements*, p. 66) quotes Malone and observes that the figure is "forced and harsh." It occurs again, however, in Marston,

*Histro-Mastix*, v. i: "Hee that is most infeo't to Tyrannie."

72. Pope, to regularise the metre, reads *whereof little*. No change is necessary. The second syllable of "sweetness" is an extra syllable protected by a caesural pause.

75, 76. *as the cuckoo . . . not regarded* as the cuckoo in June is still heard but is no longer listened to with attention. See Drayton, *The Owle*: "No month regards him [the cuckoo] but lascivious May." The hoarseness of the cuckoo in June is proverbial: cf. Jonson, *The Gipsies Metamorphosed*: "a fiddle out of tune, As the cuckow is in June," and Dekker, *The Sun's Darling*, iv (Pearson, iv. 329): "I was born a Cuckow in the Spring, and lost my voice in Summer." Halliwell quotes Dekker, *Guls Horn-Booke* (Grosart, ii. 201): "I sing (like the cuckooe in June) to be laught at."

77. *community*] what is common. Drayton, *The Owle*: "Happier that sight the secret'st can spy, By seeming purblind to Communitie."

79. *sun-like majesty*] Cf. Sir T. Elyot, *The Governour*, ii. ii: "Majesty . . . is properly a beauty or comeliness in his [the Governour's] countenance . . . which like as the sun doth its beams, so doth it cast on the beholders . . . a pleasant and terrible reverence"; and H. Chettle, *Englandes Mourning Garment*, 1603 (ed. Ingleby, p. 103): "Such maiestie had her presence . . . that guiltie mortallitie durst not beholde her but with sun dazeled eyes."

When it shines seldom in admiring eyes ; 80.  
 But rather drowsed and hung their eyelids down,  
 Slept in his face and render'd such aspect  
 As cloudy men use to their adversaries,  
 Being with his presence glutted, gorged and full,  
 And in that very line, Harry, standest thou ; 85  
 For thou hast lost thy princely privilege  
 With vile participation : not an eye  
 But is a-weary of thy common sight,  
 Save mine, which hath desired to see thee more ;  
 Which now doth that I would not have it do, 90  
 Make blind itself with foolish tenderness.

*Prince.* I shall hereafter, my thrice gracious lord,  
 Be more myself.

*King.* For all the world  
 As thou art to this hour was Richard then  
 When I from France set foot at Ravenspurgh, 95  
 And even as I was then is Percy now.  
 Now, by my sceptre and my soul to boot,  
 He hath more worthy interest to the state

83. to] Qq 1, 2 ; to doe to Qq 3-8, F 1 ; to do Ff 2-4.  
 Q 1. 85. standest] stand'st Rowe (ed. 2), Craig.

84. gorged] gorged  
 95 foot] forth Ff 2-4.

81. drowsed] became drowsy. The subject is "eyes" in line 76 ante.

82. aspect] The word is used here in its active sense as in *Comedy of Errors*, II. II. 113.

83. cloudy] sullen. Cf. *Macbeth*, III. vi. 41, and S. Harsnet. *A Declaration of Popish Impostures*, 1603: "If the forme and phrase be distasting to some cloudy spirits, as too light, and ironical for one of my profession." Topsell. *Historie of Foure-footed Beastes*, 1607 (p. 460): "Nible of Nubilare, to be cloudy . . . betokeneth either anger or sorrow."

84. Being . . . glutted] Mr. Craig suggested that Shakespeare in this speech may have been indebted to a passage in North's *Plutarch, Pericles* (ed. 1595, p. 170): "Pericles nowe to prevent that the people should not be glutted with seeing him too oft . . . neither came much abroad among them, but reserved himselfe . . . for matters of great importance."

85. line] category, class. See note to I. iii. 168 ante.

86, 87. thou hast . . . participation] by associating with the vile you have

lost the consideration due to a prince. Elton explains "with vile participation" as "with sharing in vileness." Perhaps the meaning is, "you have lost your princely privilege by sharing it with vile companions."

94. to this hour] till now, or in the presence of this hour. Cf. *Romeo and Juliet*, II. II. 27.

98, 99. He hath . . . succession] he has, by virtue of his own worth, a better title to the sovereignty than thou, who art heir apparent. Wright reads *thou the* with Q 1 and explains "Percy's claim is more worth than the shadowy title to the crown by inheritance which belongs to the Prince." The meaning would rather be: "Percy has a worthier claim to the crown than the Prince has to the shadowy title to the crown which is his by inheritance." *Interest to, right or title to*, as in *King John*, v. ii. 89. Cf. also North's *Plutarch, Lysander*: "The other families . . . had . . . no more right nor interest unto the realm, than the residue of the people"; *Three Lords and Three Ladies of London* (Hazlitt's *Dodsley*, vi. 489); and Massinger, *The Unnatural Combat*, III.

Than thou, the shadow of succession ;  
 For of no right, nor colour like to right, 100  
 He doth fill fields with harness in the realm,  
 Turns head against the lion's armed jaws,  
 And, being no more in debt to years than thou,  
 Leads ancient lords and reverend bishops on  
 To bloody battles and to bruising arms. 105  
 What never-dying honour hath he got  
 Against renowned Douglas! whose high deeds,  
 Whose hot incursions and great name in arms  
 Holds from all soldiers chief majority  
 And military title capital 110  
 Through all the kingdoms that acknowledge Christ :  
 Thrice hath this Hotspur, Mars in swathing clothes,  
 This infant warrior, in his enterprises  
 Discomfited great Douglas, ta'en him once,  
 Enlarged him and made a friend of him, 115  
 To fill the mouth of deep defiance up,

99. *thou, the*] Qq 2-8, Ff; *thou the* Q 1, Cambridge, Craig. 104. *reverend*  
 Qq 1-3; *reuerent* the rest. 107. *renowned*] *renowned* Qq 1-3. 109.  
*soldiers*] *souldier*: Q 3. 110, 111. *capital Through*] *capitali Through* Qq  
 2, 3; *capital, Through* Qq 4, 7, 8; *capital. Through* the rest. 111.  
*Christ*] *Christ*, Qq 1-3; *Christ*, the rest. 112. *this*] Qq 1-4; *the* the rest.  
 112. *Hotspur, Mars*] Warburton; *Hotspur Mars* Qq; *Hotspur Mars*, Ff.  
 112. *swathing*] Qq 1-3; *swathing* the rest. 115. *Enlarged*] *Enlarged* Q 1.

iii. *Thou, the shadow of succession,*  
*thou*, the shadow of the king to be, of  
 the reigning king's successor. For "suc-  
 cession" cf. "possession" (= possessor  
 of the crown) in line 43 *ante*; and Beaumont  
 and Fletcher, *Philaster*, i: "This  
 [Philaster] would have been a pattern  
 of succession, Had he ne'er met this  
 mischief," *i.e.* forfeited his title to the  
 crown.  
 100. *no right . . . right*] no right  
 nor semblance of right. Jonson, *Volpone*,  
 iv. ii: "if their plot Have any  
 face or colour like to truth"; and *The*  
*New Inn*, v. i: "Without all cause,  
 or colour of a cause." Minshew:  
 "Colour" signifieth in the common Law,  
 a probable plea, but in truth false."  
 101. *harness*] armour. Bacon, *History of Henry VII.*: "they should . . .  
 put on harness, and take weapons in  
 their hands."

103. *being no more . . . thou*] See  
*Introd.*, p. xvi. The expression "in  
 debt to years" is found in Beaumont  
 and Fletcher, *The Knight of Malta*,  
 iii. ii.

105. *bruising arms*] Cf. *Richard III.*  
 v. iii. 110. *Arms*, wars, hostilities.  
 109. *majority*] pre-eminence.  
 110. *capital*] chief, supreme. Cf.  
 Sir T. Elyot, *The Governour*, ii. iv:  
 "there can be no perfect weal, without  
 one capital, and sovereign Governor";  
 and Jonson, *Bartholomew Fair*, v. ii.  
 112-115. *Thrice hath . . .*] Wright:  
 "Hotspur defeated the Scotch at Nes-  
 bit and Humbleton; but was beaten  
 at Otterburn, though he slew the  
 Douglas of the time." Douglas, as we  
 have seen, was made prisoner at  
 Humbleton, and was afterwards delivered  
 up without a ransom.  
 112. *swathing*] For *swathing* of Qq  
 4-8 and Ff cf. *Cymbeline*, i. i. 59;  
 and *Hamlet*, ii. ii. 401, where F 1 has  
 "swathing" and Qq "swaddling."  
 115. *Enlarged*] set at liberty. So in  
 Marlowe, *Edward II.* v. ii:—  
 "Kent. . . . How fares your grace?  
 Isab. Well, if my lord your brother  
 were enlarged."

116. *To fill . . . up*] Cf. *Henry V.* i.  
 ii. 230: "Either our history shall with

And shake the peace and safety of our throne.  
 And what say you to this? Percy, Northumberland,  
 The Archbishop's grace of York, Douglas, Mortimer,  
 Capitulate against us and are up! 120  
 But wherefore do I tell these news to thee?  
 Why, Harry, do I tell thee of my foes,  
 Which art my near'st and dearest enemy?  
 Thou that art like enough, through vassal fear,  
 Base inclination and the start of spleen, 125  
 To fight against me under Percy's pay,  
 To dog his heels and curtsy at his frowns,  
 To show how much thou art degenerate.

*Prince.* Do not think so; you shall not find it so:  
 And God forgive them that so much have sway'd 130  
 Your majesty's good thoughts away from me!  
 I will redeem all this on Percy's head,  
 And in the closing of some glorious day  
 Be bold to tell you that I am your son;  
 When I will wear a garment all of blood, 135  
 And stain my favours in a bloody mask,  
 Which, wash'd away, shall scour my shame with it:  
 And that shall be the day, whene'er it lights.

121. *these*] *this* Ff 3, 4. 123. *near'st*] *neer'st* Qq 5, 6, Ff; *nearest* the rest. 124. *Thou that*] *That thou* Qq 6-8; *Thou* Ff 2-4. 130. *God*] *Heaven* Ff.

full mouth Speak freely of our acts, or else our grave, Like Turkish mute, shall have a tongueless mouth," and, with Mr. Craig, Barnabe Barnes, *The Devils Charter* (1607), v. 1 (ed. McKerrow): "Thus doth one hideous act succeed another, Untill the mouth of mischief be made up." The metaphor is perhaps from "filling up" or making up a full complement of musicians. See Jonson, *Bartholomew Fair*, III. i, where Leatherhead says to Busy, the scolding Puritan: "Cry you mercy, sir; will you buy a fiddle to fill up your noise?"

120. *Capitulate*] draw up articles of agreement, league themselves. Minshew: "to capitulate, L. capitulari, i. per capita seu articulos pacisci." Coles: "Capitulate, i. to make Articles of agreement."

123. *near'st and dearest enemy*] An adaptation from "nearest and dearest friend"; or "dearest" = direst, most grievous (O.E. *déor*). The same expression is found in Middleton's *Any-*

*thing for a Quiet Life*, v. i. Cf. *Hamlet*, I. ii. 182.

125. *start of spleen*] impulse of caprice or ill-temper.

130, 131. *have sway'd* . . .] So Harsnet, *Declaration of Popish Impostures* (p. 48): "to sway your judgments and affections from us unto them."

132. *redeem*] atone for, as in *Winter's Tale*, v. i. 3.

136. *favours*] features, as in *King Lear*, III. vii. 40, and Drayton, *England's Heroical Epistles*, III. 23: "Oft in thy face, one favour from the rest I singled forth, that pleas'd my fancy best." Steevens explains as the scarves or gloves worn by knights in their helmets, comparing v. iv. 96 *post*, and Heywood's *Rape of Lucrece*, 1630: "these crimson favours, for thy sake, I'll wear upon my forehead mark'd with blood." Hammer proposed *favour* (countenance), and Capell conjectured *features*.

138. *lights*] dawns. Many examples

That this same child of honour and renown,  
 This gallant Hotspur, this all-praised knight, 140  
 And your unthought-of Harry chance to meet.  
 For every honour sitting on his helm,  
 Would they were multitudes, and on my head  
 My shames redoubled! for the time will come,  
 That I shall make this northern youth exchange 145  
 His glorious deeds for my indignities.  
 Percy is but my factor, good my lord,  
 To engross up glorious deeds on my behalf;  
 And I will call him to so strict account,  
 That he shall render every glory up, 150  
 Yea, even the slightest worship of his time,  
 Or I will tear the reckoning from his heart.  
 This, in the name of God, I promise here:  
 The which if He be pleased I shall perform,  
 I do beseech your majesty may salve 155  
 The long-grown wounds of my intemperance:  
 If not, the end of life cancels all bands;

142. *sitting*] *sitting* Qq 3-6, F.  
 up] Qq 1, 2, Ff; my the rest.  
 143. *child of honour* Qq 1, 5, 6, *pleas'd*, or *pleas'd*, Qq 2-4, 7, 8.  
*performe*: Qq 1-3; *performe* Qq 4-6; *performe*. Qq 7, 8. See note *infra*.  
 156. *long-grown*] hyphenated Ff.

144. *shames*] *shame* Qq 6-8. 148.  
 153. *God*] *Heaven* Ff. 154. *pleas'd*  
 155. *performe*.  
 156. *intemperance*] *intemperance* Ff.

arg cited in *New Eng. Dict.* from Caedmon downward. Thus Wyclif, 2 *Samuel* xvii. 22: "To the tyme that the dai were liftid" ("donec dilucesceret," *Vulgate*).

139. *child of honour*] This expression is applied to Cardinal Wolsey in *Henry VIII.* iv. ii. 6. It occurs in Beaumont and Fletcher's *A Wife for a Month*, v. i.

147. *factor*] agent. The factor was a merchant's "buyer," an agent who represented him abroad and made his purchases. Harrison, *Description of England* (*Holmshed*, ed. 1586, p. 22): "Affrike is not void of our factours, no, nor Asia, and onelie for fine and delicate wines, if they might be had for moneie."

148. *To engross*] to buy up any commodity in large quantities, in modern phrase to "corner". Cf. Kyd, *The Spanish Tragedy*, iv (Hazlitt's *Dodsley*, v. 118): "God hath Engrossed all justice in his hands, And there is none but what comes from him."

151. *the slightest* . . . *time*] the slight-

est honour that his years have won for him. *Time* = years, life-time; cf. Norton and Sackville, *Gorboduc*, iv. 1: "Why should I lyve and linger forth my time In longer life." See note to line 36 *ante*. Mason conjectured *the time*, and Wright explains: "the least honour which his contemporaries have paid him."

154. *The which* . . . ] F substituted *The which, if I performe*, [promise, F 2] and *doe suruive*, in order to comply with the Acts to Restrain the Abuses of Players. Rolfe suggests that the change in F was made as a consequence of the substitution of *Heaven*, a word of neuter gender, for *God* in *Æne* 153. But "heaven" is masculine elsewhere in Shakespeare; and cf. Milton, *Paradise Regained*, i. 56; and Dryden, *Britannia Rediviva*: "But justice is Heaven's self, so strictly he, That . . ."

156. *intemperance*] lack of self-control, intemperateness. The *intemperance* of F has the same meaning.

157. *the end* . . . *bands*] So Montaigne, *Essais*, i. vii. 1<sup>re</sup>: La mort, dict

And I will die a hundred thousand deaths

Ere break the smallest parcel of this vow.

*King.* A hundred thousand rebels die in this: 160

Thou shalt have charge and sovereign trust herein.

*Enter BLUNT.*

How now, good Blunt? thy looks are full of speed.

*Blunt.* So hath the business that I come to speak of.

Lord Mortimer of Scotland hath sent word

That Douglas and the English rebels met 165

The eleventh of this month at Shrewsbury:

A mighty and a fearful head they are,

If promises be kept on every hand,

As ever offer'd foul play in a state.

*King.* The Earl of Westmoreland set forth to-day; 170

With him my son, Lord John of Lancaster;

For this advertisement is five days old:

On Wednesday next, Harry, you shall set forward;

On Thursday we ourselves will march: our meeting

158. *a]* an Qq 6-8. 158. *thousand]* *thousands* Qq 4, 6. 162. *Enter*  
*Blunt.* Ff; before line 163 Qq. 162. *Blunt?* *thy?* *blunt thy* Q 1. 173. *you*  
*shall]* Qq 1, 2; *thou shalt* the rest. 174-176. *On . . . account,* arranged as  
in Qq; lines ending *march. march account, Ff.*

on, nous acquitte de toutes nos obligations," which Florio translates, "The common saying is, that 'Death acquits us of all our bonds.'" "Band" and "bond" are phonetic variants, like "hand" and "hond," "strand" and "strond," etc. See i. i. 4 *ante*. Cf. Lyly, *Euphues and his England* (Arber, p. 229): "Enter not into bands, no not for thy best friends."

159. *parcel]* part, portion. Minshew: "a parcell, or small portion: L. particula."

161. *charge]* command, authority. Minshew has "charge, employment." Cf. North's *Plutarch*, *Agésilas*: "to be sent as lieutenant . . . or otherwise to haue charge in the wars."

162. *thy . . . speed]* Cf. *Macbeth*, i. ii. 47: "What a haste looks through his eyes!"; and Milton, *Samson Agonistes*, 1304: "speed in his look."

163. *hath]* *sc.* speed. There is an anacoluthon, or "hath" is used for "is," as in Chaucer, *Squieres Tale*, line 300: "Ech man wot wel, that at a kinges feeste Hath plettee," where Skeat com-

pares Fr. *il y a*. Rowe (ed. 2) substituted *is*, and Vaughan conjectured *hastes*.

164. *Lord Mortimer of Scotland]* George Dunbar, Earl of March (of Scotland). Holinshed has "the Scot, the earle of March." Shakespeare seems to have thought that the Scottish Earls of March had the same family name as the English Earls of March.

167. *head]* army, as in i. iii. 284 *ante*.

172. *advertisement]* intelligence. Butler. *Hudibras*, iii. iii: "I've receiv'd advertisement . . . of his intent."

174-175. The text follows the arrangement of Qq. F has:—

"On Thursday, wee our selues will march.

Our meeting is Bridgenorth: and Harry, you shall march".

Other arrangements, involving alterations in the text, have been suggested by Pope and Capell. "Bridgenorth" is perhaps a trisyllable.

Is Bridgenorth: and, Harry, you shall march 175  
 Through Gloucestershire; by which account,  
 Our business valued, some twelve days hence  
 Our general forces at Bridgenorth shall meet.  
 Our hands are full of business: let's away;  
 Advantage feeds him fat, while men delay. 180  
 [Exeunt.]

SCENE III.—*The Boar's-Head Tavern in Eastcheap.*

*Enter FALSTAFF and BARDOLPH.*

*Fal.* Bardolph, am I not fallen away vilely since this last  
 action? do I not bate? do I not dwindle? Why,  
 my skin hangs about me like an old lady's loose  
 gown; I am withered like an old apple-john. Well,  
 I'll repent, and that suddenly, while I am in some 5  
 liking; I shall be out of heart shortly, and then I

175. *Is* at Pope. 180. *him*] *them* Ff 2-4.

SCENE III.

The Boar's-Head . . . Eastcheap] Theobald. *Bardolph*] *Bardol* or  
*Bardoll* Qq. 1. *Bardolph*] *Bardoll* or *Bardol* Qq.

177. *Our business valued*] weighing  
 or considering what we have to do—  
 an absolute clause; cf. *Hamlet*, i. iii.  
 17: "you must fear, His greatness  
 weigh'd, his will is not his own"

180. *feeds him fat*] feeds himself fat.  
 T. Danett, *History of Comines* (1596)  
 vi. xiii: "He [Edward IV.] feared no  
 man, but fed himself marvellous fat, by  
 means whereof in the flower of his age  
 diseases grew upon him, so that he died  
 in a manner suddenly, of an Apoplexie."

SCENE III.

1. *fallen away*] sc. in flesh, as in  
 Ford, *The Lover's Melancholy*, ii. ii:  
 "I am lean And fallen away ex-  
 tremely"; and Dekker and Webster,  
*West-ward Ho*, ii. ii: "she is false  
 away so that shees nothing but bare  
 skin and bone."

1, 2. *last action*] our last exploit, i.e.  
 the robbery at Gadshill. Cf. *The Play*  
*of Struclley*, line 615: "Jack Dudley  
 and I were halves in that action."

2. *bate*] lose weight, as in Beaumont  
 and Fletcher, *The Wild Goose Chase*,  
 i. i: "You see, I am not bated;  
 merry, and eat my meat!" and *Mer-*  
*chant of Venice*, iii. iii. 32.

3, 4. *loose gown*] a garment worn by

matrons and elderly ladies. R. Brath-  
 waite (*A Strappado for the Divell*, 1615)  
 describes "A civill matron . . . In grave  
 attire . . . Her outward rayment in a  
 loose-gowne made" (ed. Ebsworth, p.  
 41), also Massinger, *The Virgin*  
*Martyr*, iii. i.

4. *apple-john*] a kind of apple so  
 called because it is ready for gathering  
 on St. John's Day; it improves with  
 keeping, but in ripening the skin  
 shrivels. See Chapman and Shirley,  
*The Ball*, ii. i: "thy man Apple-John,  
 that looks As he had been a se'nnight  
 in the straw, Arpening for the market."  
 Moorman quotes from John Philips,  
*Cider*: "Nor John-apple, whose wither'd  
 rind, intrencht With many a furrow,  
 aptly represents Decrepid age."

5. *suddenly*] See note on i. iii. 294 ante.  
 5, 6. *in some liking*] fairly plump,  
 in pretty good condition. So in *Job*  
 xxxix. 4: "Their young ones are in  
 good liking," and in Florio's *Montaigne*,  
 i. xxxviii: "more plump-cheekt, in  
 better health and liking, than I am."  
 Sherwood (*Dict.*) has "The liking (or  
 good plight of the body)," and "In  
 good liking. Grasselet. . . ." Cot-  
 grave: "Grasselet . . . Fattish, fatty,  
 somewhat fat, in pretty good liking."

shall have no strength to repent. An I have not forgotten what the inside of a church is made of, I am a peppercorn, a brewer's horse: the inside of a church! Company, villanous company, hath been the spoil of me. 10

*Bard.* Sir John, you are so fretful, you cannot live long.

*Fal.* Why, there is it: come sing me a bawdy song; make me merry. I was as virtuously given as a gentleman need to be; virtuous enough; swore little; diced not above seven times a week; went to a bawdy-house not above once in a quarter—of an hour; paid money that I borrowed, three or four times; lived well, and in good compass: and now I live out of all order, out of all compass. 20

*Bard.* Why, you are so fat, Sir John, that you must needs be out of all compass, out of all reasonable compass, Sir John.

7. *An*] Pope; *And* Qq, Ff. 17. *quarter*—] Hanmer; *quarter* Qq, Ff.  
20. *all compass*] Qq 1-4; *compass* the rest.

6. *out of heart*] out of condition, usually of land or cattle. So H. Offelen, *A Double Grammar*, 1687 (p. 117). "The Land is out of heart. Das Land ist unfruchtbar"; and Swift, *Battle of the Books*: "their horses large but extremely out of case and heart." The metaphorical sense of dispirited, discouraged, is found in North's *Plutarch, Crassus*: "so overcome with sorrow and out of heart, that he had no life nor spirit in him."

9. *a peppercorn, a brewer's horse*] Alluding to the diminutive size and shrivelled look of a peppercorn and to the age and decrepitude of a brewer's horse. See Dekker, *If this be not a good Play* (Pearson, iii. p. 307): "as noble-men use their great horse, when they are past service: sell 'em to brewers and make 'em drey-horses"; and Bul- len's *Old Plays*, iii. p. 303 (*Historie of the Triall of Chevalry*, 1605): "I have been stumbling up and doune all this night like a Brewers horse that has nere a good eye in his head." Also T. Randolph, *Aristippus* (*Works*, ed. Hazlitt, i. p. 20): "to think Helicon a barrel of beer is as great a sin as to call Pegasus, a brewer's horse."

10, 11. *Company . . . of me*] Imitated by Heywood in *The Wise-Woman of Hogsdon*, v. iv.

13, 14. *sing . . . merry*] So Heywood, *Kape of Lucrece* (Pearson, v. p. 193). "*Valerius*. Sing us a bawdy song and make us merry"

14 ff. *I was as . . .*] Imitated by Middleton, *A Mad World*, i. i. "Hang you, you have bewitched me among you! I was as well given till I fell to be wicked . . . I went all in black; swore but a Sunday; never came home drunk but upon fasting-nights, etc."

19. *in good compass*] within bounds—an orderly, well-regulated life. See Dekker, *The Wonder of a Kingdom*, iv. i: "I'de have thee live in compasse"; and Heywood and Rowley, *Fortune by Land and Sea*, v. i: "Spend but in compass, Rioting eschew." And (with a quibble) Rowley in *A Woman Never Vexed*, i. i: "if you should see me in a scarlet gown within the compass of a gold chain, then I hope you'll say that I do keep myself in good compass."

20. *out of all compass*] out of all bounds—a disorderly, ill-regulated life. Cotgrave: "Desordonné: Disorderly . . . unbridled, out of all good compass." For Bardolph's equivocation in line 22 *post*, see Dekker and Webster, *Northward Ho*, ii: "I was in doubt I should have growne fat of late: and it were not for law suites . . . we rich men should grow out of all compass."



*Fal.* Do thou amend thy face, and I'll amend my life:  
thou art our admiral, thou bearest the lantern in the 25  
poop, but 'tis in the nose of thee; thou art the  
Knight of the Burning Lamp.

*Bard.* Why, Sir John, my face does you no harm.

*Fal.* No, I'll be sworn; I make as good use of it as many  
a man doth of a death's-head or a memento mori: 30  
I never see thy face but I think upon hell-fire, and  
Dives that lived in purple; for there he is in his  
robes, burning, burning. If thou wert any way given  
to virtue, I would swear by thy face; my oath should  
be, "By this fire, that's God's angel:" but thou art 35  
altogether given over; and wert indeed, but for the

24. *my*] *thy* Ff 1, 2. 27. *Knight*] *King* Qq 6-8.  
*angel*] *that* . . . *Angell* Qq 1, 2; omitted Ff.

35. *that's* . . .

25. *admiral*] *admiral's* ship, as in  
*Antony and Cleopatra*, III. x. 2, and  
Milton, *Paradise Lost*, i. 294.

25, 26. *lantern in the poop*] See a  
passage from Dekker's *Wonderfull  
Years*, 1603, with reminiscences of the  
present scene, quoted in a note to lines  
78, 79 *post*. Howell, *Familiar Letters*  
(4th ed., p. 236), describing "a brave  
new ship," says "half a score men may  
stand in her Lantern."

26, 27. *thou art* . . . *Lamp*] Cf.  
Dekker, *Satiro-Mastix* (Pearson, i.  
241): "*Tuc*. hee calles thee the burning  
Knight of the Salamander. *Sir  
Vaugh*. Right, Peter is my Sala-  
mander; what of him? but Peter is  
never burnt."

30. *a death's-head*] a ring with a  
death's-head for a memento mori; so  
Beaumont and Fletcher, *The Chances*,  
I. vi.: "they keep death's heads in rings  
To cry Memento"; and R. Brome, *The  
Northern Lasse*, II. v.: "She broke me  
a Tooth once with a Deaths Head-  
Ring on her finger, it had like to ha'  
cost me my life! 'thas been a true  
memento to me ever since." Also  
Marston, *Dutch Courtesan* (quoted by  
Bullen): "As for their death how can  
it be bad, since their wickedness is  
always before their eyes and a death's  
head most commonly on their middle  
finger"; Dekker and Webster, *North-  
ward Hoe*, iv (Pearson, iii. 50); and  
Middleton, *The Old Law*, iv. 1.

30. *a memento mori*] Robert South-  
well describes (*Upon the Image of*

*Death*), among other mementoes of  
death, a picture of a skull and cross-  
bones and a "hearse," with a label  
beneath reading: "That telleth me  
whereto I must; I see the sentence eke  
that saith: 'Remember, man, that thou  
art dust'."

32. *Dives . . . purple*] Beaumont and  
Fletcher in *The Noble Gentleman*, v. i.  
36, 37, mention a "slight show Of Dives  
and Lazarus" presented at a feast. In  
iv. ii. 25, 26 *post*, Falstaff makes an  
allusion to a painted cloth with the story  
of Dives and Lazarus.

35. *this fire*] Cf. *The History of King  
Leir and his Three Daughters* (Nichols,  
*Six Old Plays*, i. 457): "Second Watch-  
man . . . here stands the pot of ale,  
thats the beacon. *First Watchman*. I,  
I, tis a very good beacon. *Sec. Watch*.  
Well, say here stands your nose, that's  
the fire. *First Watch*. Indeed I must  
confesse, tis somewhat red." See  
*Henry V.* II. iii. 44, where Falstaff  
compares Bardolph's nose to hell-fire.

35. *that's God's angel*] An allusion to  
*Psalms* civ. 4, and to *Hekroes* i. 7.  
Dekker has a similar jest in *The Honest  
Whore*, Part I. (Pearson, ii. 27):  
"*Roger* (*entering with a candle*). Here's  
another light angel, Signior." Cf.  
Dekker, *Satiro-Mastix* (Pearson, i.  
193): "by this Candle (which is none  
of Gods Angels)"; and Dekker and  
Webster, *North-ward Hoe*, ii.: "by  
this Iron (which is none a Gods  
Angell)."

light in thy face, the son of utter darkness. When thou rannest up Gadshill in the night to catch my horse, if I did not think thou hadst been an ignis fatuus or a ball of wildfire, there's no purchase in money. O, thou art a perpetual triumph, an everlasting bonfire-light! Thou hast saved me a thousand marks in links and torches, walking with thee in the night betwixt tavern and tavern: but the sack that thou hast drunk me would have bought me lights as good cheap at the dearest chandler's in Europe. I have maintained that salamander of yours with fire any time this two and thirty years; God reward me for it!

*Bard.* 'Sblood, I would my face were in your belly!

37. son] Q 4; sonne Qq 1-3; sunne or sun the rest. 38. rannest] ranst or ran'st Qq 1-5, Ff; runst Qq 6-8. 39. thou] Qq 1, 2, Ff 3, 4; that thou the rest. 41. an] and Qq 6-8. 42. bonfire-light] bonfire light Q 1; bonfire light Q 2; bone-fire light Qq 3, 4; Bone-fire-light the rest. 45. lights] light Ff 3, 4. 46. at] Qq 1-4, F 4; as Qq 5, 6, Ff 1-3; of Qq 7, 8. 46. chandler's] Chandlers Qq, Ff. 48. God] Heaven Ff. 50. 'Sblood] omitted Ff.

37. son . . . darkness] Cf. Jonson, *The Devil is an Ass*, i. iii: "And what a daughter of darkness he does make you"; and Skelton, *Don Quixote*, Part IV. vi: "the devil . . . translates himself into an angel of light, being one of darkness." The fallen angels in Milton, *Paradise Lost*, i. 72, have their prison "in utter (i.e. outer) darkness." Cf. *Matthew* viii. 12, xii. 13, and xxv. 30. The sunne of Qq 5-8 and Ff suggests a possible play on "son" and "sun".

40. a ball of wildfire] The ball of wildfire was a firework resembling the modern cracker. See Dekker, *If this be not a good Play* (Pearson, iii. 294): "you shall see At opening of this hand, a thousand Balles Of wilde-fire, flying round about the Aire—there," where a stage-direction follows: "Fire-workes on lines"; and Tarlton's *Fests* (ed. Halliwell, p. 17): "the country fellow tooke him to heeles as though wilde fire had followed him." Balls of wildfire were employed in naval warfare, the ball being hurled by the hand or from the point of a sword. See Heywood, *The Iron Age* (Pearson, ii. 322): "[I] might have flung My balls of wild-fire round about your Fleete," and *ibid.* p. 324: "Troilus will tosse His Balls of wild-fire as great Hector did O'er all our navall

forces"; Dekker, *Match me in London* v: "[I] like a ball of wild-fire have been tossed To make others sport, but here I burst and kill"; and Marlowe, *Tamburlaine* (ed. Dyce, p. 35).

41. triumph] Alluding to the blaze of torches carried in triumphs.

42, 43. Thou hast . . . torches] Cf. *Iacke Drums Entertainment*, i. i: "I will be thy staffe; And thy Masters nose shalbe thy lanthorne & candle-light," and E. Benlowes, *Theophila* (1652), i. xx: "Cheeks dyed in claret seem o' th' quorum, When our nose-carbuncles, like link-boys, blaze before 'um." The "link" was a small torch made of tow and pitch; Huloet, *Dict.*: "Lincke, or little torch." See Dekker and Webster, *Westward Hoe*, ii. i: "the Cobbler in the night time walks with his Lanthorne, the Merchant, and the Lawyer with his Link," and the Courtier with his Torch."

45. good cheap] cheap, as in J. Heywood, *Proverbs*, Part I. viii: "Some bargains dear bought, good cheap would be sold." Fr. *bon marché*.

46, 47. I have . . . fire] See Greene, *Tritameron of Love*, iii. 142: "Plinie . . . saith, the Salamander delighteth in the fire."

50. I would . . . belly] "I would it were in thy belly" was a proverbial

*Fal.* God-a-mercy! so should I be sure to be heart-burned.

*Enter Hostess.*

How now, Dame Parlet the hen! have you inquired yet who picked my pocket?

*Host.* Why, Sir John, what do you think, Sir John? do you think I keep thieves in my house? I have 55  
searched, I have inquired, so has my husband, man by man, boy by boy, servant by servant: the tithe of a hair was never lost in my house before.

*Fal.* Ye lie, hostess: Bardolph was shaved, and lost many a hair; and I'll be sworn my pocket was picked. 60  
Go to, you are a woman, go.

*Host.* Who, I? no; I defy thee: God's light, I was never called so in mine own house before.

*Fal.* Go to, I know you well enough.

*Host.* No, Sir John; you do not know me, Sir John. I 65  
know you, Sir John: you owe me money, Sir John; and now you pick a quarrel to beguile me of it: I bought you a dozen of shirts to your back.

*Fal.* Dowlas, filthy dowlas: I have given them away to bakers' wives, and they have made bolters of them. 70

51. *God-a-mercy*] omitted Ff.

57. *tithe*] Theobald; *tight* Qq, Ff.

62. *God's light*] omitted Ff.

52. *Enter . . .*] *Enter* Hotspurre F 2.

62. *no*] Qq 1-4; omitted the rest.

70. *and they*] *they* Qq.

retort to one who rails at or repeats something with tedious iteration. See Armin, *A Nest of Ninnies* (Shak. Soc. ed., p. 53): "Another comes, boots! boots! Would the boots were in your belly, quoth the cobbler!" Lyly, *Mother Bombie*, v. iii: "I would his tongue were in thy belly"; and Brome, *The English Moor*, iv. v.

51. *heart-burned*] Cf. Dekker, *If this be not a good Play* (Pearson, iii. 348), where Barterville, standing in the torments of hell, cries "—hot, hot, hot, —drinck,—I am heart-burnt."

52. *Dame Parlet the hen*] So Skelton, *Phyllyp Sparowe*, line 509: "Chaunteclere, our coke, . . . With Partlot his hen"; and Heywood and Rowley, *Fortune by Land and Sea*, iii. i: "Chauntecleer, and Dame Partlet, the hen." Pertelote is the wife of Chauntecleer in Chaucer's *Nonne Preestes Tale* and in *Reynard the Fox*. Dame Partlet seems to have been in Shakespeare's day a generic name for a scolding wife. See *Winter's Tale*, ii. iii. 75. It has been suggested

that as applied to women the name refers to the resemblance between the parlet or ruff and the ring of feathers about the bird's neck. Cf. Dryden, *Hind and Panther*, Part III.: "And sister Partlet, with her hooded head."

62. *I defy thee*] A common expression of defiance with women of Mrs. Quickly's station. D'Avenant, *The Wits* (1673), iii. i: "M. Snore. Strike a married woman! I defy thee."

67, 68. *I bought . . . shirts*] Gentlemen appear to have borrowed linen from hostesses and bawds and to have been as careless as Falstaff in the matter of payment or restitution. See Dekker and Webster, *North-ward Hoe*, iv (Pearson, iii. 58), where a bawd says: "I . . . lend gentlemen holland shirts, and they sweat 'em out at tennis; and no restitution, and no restitution."

69. *Dowlas*] a kind of coarse linen, named from Doulas, in Brittany. According to Strype, *Eccl. Mem.*, a yard of dowlas cost ninenpence in 1550.

70. *bolters*] cloths for sifting meal. Minshew has, "a boultet to range meal

*Host.* Now, as I am a true woman, holland of eight shillings an ell. You owe money here besides, Sir John, for your diet and by-drinkings, and money lent you, four and twenty pound.

*Fal.* He had his part of it; let him pay. 75

*Host.* He? alas, he is poor, he hath nothing.

*Fal.* How! poor? look upon his face; what call you rich? let them coin his nose, let them coin his cheeks: I'll not pay a denier. What, will you make a younker of me? shall I not take mine ease in mine 80

71, 72. eight shillings] *viii. s. Qq.* 73. by-drinkings] *Ff; bydrinkings Q 1; by drinkings Qq 2-4, 6.* 74. four and twenty] *Ff; xxviii. Qq. pound* pounds *Ff.* 78. them . . . them] *him . . . him Ff 3, 4.*

or flour." See Fynes Moryson (*Itinerary*, c. 1617): "branne is sifted from meale by the boulding Cloath and sive" (Hughes, *Shakespeare's England*, p. 437); and Holland's *Plinie* (1601), Tome I. xviii. xi: "Divers sorts of sieves and bulthers there be . . . the tamis ranager . . . as also the fine floure bulter for manchet (made both of linnen cloth)."

71. holland] finest lawn. See Brome, *The New Academy*, III. i: "from the hurden smock . . . and hempen sheets, to weare and sleep in Holland."

73. by-drinkings] drinkings between meals.

77, 78. look . . . rich? A quibbling allusion to Bardolph's red face. See Beaumont and Fletcher, *The Scornful Lady*, III. ii: "A rich face; pawn it to the usurer"; *Pasquils Jestis*, 1604 (*Shakespeare Jest-Books*, Hazlitt, III. 9): "A most pretious and rich nose it was, set with Rubies of all sorts"; C. Cotton, *Scarronides* (ed. 1715, p. 52); Bailey's *Dict.* (Canting Words): "Rich-Face, a red-Face." In *Henry V.* II. iii. 46, Bardolph says that his red nose was all the "riches" he got in Falstaff's service.

78, 79. let . . . cheeks] let them convert into cash the rubies and carbuncles that incrust his nose and cheeks. See *Comedy of Errors*, III. ii. 137-141, and Dekker, *The Wonderfull Yeare* (Grosart, I. 138), describing the nose of a certain host: "In some corners of it there were bluish holes that shone like shelles of Mother of Pearle, and to see his nose right, Pearles had bene gathered out of them: other were richly garnisht with Rubies,

Chrisolites and Carbuncles which glistered so oriently, that the Hamburgers offered I know not how many Dollars for his Company in an East-Indian voyage, to have stooede a nightes in the Poope of their admirall onely to save the charges of candles." Randolph, in *Hey for Honesty*, IV. i, by a curious blunder refers to "the rich rubies and incomparable carbuncles of Sir John Oldcastles nose." See also Lodge and Greene, *A Looking-glass for London and England*, 1594 (Dyce, *Works of Greene and Peele*, p. 119).

79. denier] T. Danett, *History of Comines*, 1596: "A Denier is the twelfth part of three-halfe-pence 'starling'; and Cotgrave: "Denier a penny, a deneere; a small copper coin valued at the tenth part of an English pennie."

79, 80. make a younker of me] treat me as a mere stripling, a greenhorn. So Beaumont and Fletcher, *The Elder Brother*, III. v: "I fear he'll make an ass of me; a younker"; and H. Glapthorne, *The Hollander*, I. i. "hee had a fat goose in the pens, only for your pulling: a yunker of a thousand pound *per annum*." D. jonkheer; jong, young, and heer, a lord, gentleman.

80, 81. take mine ease in mine inn] Harrison (*Description of England*, ed. 1587, III. xvi) remarks that in English inns the host or goodman of the house does not "chalenge a lordhe authoritie over his ghests . . . sith everie man may use his inne as his owne house in England." And Fynes Moryson (*Itinerary*, Part III. 151) says: "a Man cannot more freely command at home in his owne House, then hee may doe in his

inn but I shall have my pocket picked? I have lost a seal-ring of my grandfather's worth forty mark.

*Host.* O Jesu, I have heard the prince tell him, I know not how oft, that that ring was copper!

*Fal.* How! the prince is a Jack, a sneak-cup: 'sblood, an 85  
he were here, I would cudgel him like a dog, if he would say so.

*Enter the PRINCE and PETO, marching, and FALSTAFF meets them playing on his truncheon like a fife.*

How now, lad! is the wind in that door, i' faith? must we all march?

*Bard.* Yea, two and two, Newgate fashion. 90

*Host.* My lord, I pray you, hear me.

*Prince.* What sayest thou, Mistress Quickly? How doth thy husband? I love him well; he is an honest man.

83. *O Jesu,*] omitted Ff. 85. *sneak-cup*] *sneak-cup* Q 8. 85. *'sblood,* omitted Ff. 85. *an*] Boswell; and Qq; and if Ff. 88. and *Peto*] Theobald; omitted Qq, Ff. them] Theobald; him Qq, Ff. 88, 89. *How . . . march?* two lines ending *i' faith, march?* Qq 5-8. 88. *How*] Dyce; Falst. *How* Qq, Ff. 88. *lad!* *lad?* Qq 2-4, Ff; *lad*, the rest. 88. *i' faith*] omitted Ff. 93. *doth*] Qq 1, 4; *doeth* Qq 2, 3; *dow* Qq 5, 6; *does* the rest.

Inne." "To let the world wag, and take mine ease in mine inn" is found in J. Heywood's *Proverbs* (c. 1546), Part I. v. Cf. Middleton, *The Black Book* (Bullen, viii. 15): "Can we not take our ease in our inn, but we must come out so quickly?" And R. G. White (*Studies in Shakespeare*, p. 296) quotes from Cranmer's *Confutation of Unwritten Verities*, 1582: "why shoulde he not like a gentleman, take his ease in his inne."

82. *seal-ring*] The seal-ring seems to have possessed a sentimental value as it was frequently an heirloom. Overbury, *Characters, An Elder Brother*: "His pedigree & his fathers seal-ring, are the stiltis of his crazed disposition"; and C. Cotton, *The Scoffer Scoft* (ed. 1715, p. 192):—

"A Man would think that he had lost  
The half of his estate almost,  
At least his Grandfathers Seal-  
Ring,  
Or some most dear-beloved Thing."

85. *Jack*] a knave; the word was a common term of contempt.

85. *sneak-cup*] Explained by Nares

as "one who sneaks from his cup or shirks his drink." In *Hyckescorner* (lines 649-58) Frewyll is imprisoned in Newgate for stealing a cup. Johnson (*Dict.*) reads *sneak-up* here, explaining it as "A cowardly, creeping, insidious scoundrel." Cf. Shelton, *Don Quixote*, Part II. xlv: "this poor nasty sneak-up." "Sneakup" is a character in Brome's *City Wit*; and "Sneak-John" occurs in Jonson, *A Tale of a Tub*, v. iv.

88. and *Peto*] Steevens, following Johnson's proposal to read *Poins* for *Peto* in lines 198 and 200 *post*, substituted here also and *Poins*.

88. *truncheon*] a short staff or cudgel.  
88. *is the wind . . . door*] is the wind in that quarter, is that the way the wind blows? See Lodge and Greene, *A Looking-glass for London and England* (1594), ii. ii; Beaumont and Fletcher, *The Woman's Prize*, i. ii: "Ha! is the wind in that door? By'r lady, we shall have foul weather then"; and Heywood's *Proverbs*, Part II. v.

90. *Newgate fashion*] As prisoners are conveyed to Newgate fastened two and two together (Johnson).

- Host.* Good my lord, hear me. 95.  
*Fal.* Prithee, let her alone, and list to me.  
*Prince.* What sayest thou, Jack?  
*Fal.* The other night I fell asleep here behind the arras,  
 and had my pocket picked: this house is turned  
 bawdy-house; they pick pockets. 100  
*Prince.* What didst thou lose, Jack?  
*Fal.* Wilt thou believe me, Hal? three or four bonds of  
 forty pound a-piece, and a seal-ring of my grand-  
 father's.  
*Prince.* A trifle, some eight-penny matter. 105  
*Host.* So I told him, my lord; and I said I heard your  
 grace say so: and, my lord, he speaks most vilely  
 of you, like a foul-mouthed man as he is; and said  
 he would cudgel you.  
*Prince.* What! he did not? 110  
*Host.* There's neither faith, truth, nor womanhood in me  
 else.  
*Fal.* There's no more faith in thee than in a stewed  
 prune; nor no more truth in thee than in a drawn

103. pound] pounds Qq 6-8.

114. in a] Q 1, Ff 3, 4; a the rest.

105. eight-penny] trifling, paltry.  
 Cf. J. Heywood, *The fifth hundred of Epigrammes* (ed. 1598), 43 (of one hanged): "Two or three twopenny tryfles were layd to him"; Nashe, *The Unfortunate Traveller* (McKerrow, ii. 220): "they will not sticke to stand on their three halfe penny honour"; and Brome, *The Damselle*, iv. 1: "this but a sixpenny matter Between us."

113, 114. stewed prune] Stewed prunes were served in taverns and brothels, and were considered medicinal. See T. Nabbes, *Tottenham-Court*, iii. 1 (Bullen, *Old Eng. Plays*, New Series, 1): "Some stew'd prunes for the two costive citizens in the Bulls head"; and by the same author, *The Bride*, ii. iv (Bullen, *Old Eng. Plays*, New Series, ii. 31): "This is some hide-bound student, that wencheth at Tottenham Court for stewed prunes and cheesecakes. Hee's not acquainted with the generous way" (i.e. by treating to wine). Borde, *Dyetary of Helth*, 1542 (Early Eng. Text. Soc. ed., p. 285), writes: "Prunes be nat greatly praysed, but in the way of medysyne." T. Cogan, *The Haven of Health*, cap. cv (ed. 1584, p. 92),

says that they were a common dish at Oxford and that they should be eaten before, though usually eaten after, meat. He recommends them for their laxative properties. From their use in brothels "a dish of stewed prunes" or "a stewed prune" became a synonym for a bawd. See Dekker, *The Honest Whore*, Part II. (Pearson, ii. 160): "Peace, two dishes of stew'd prunes, a Bawd and a Pander." Hart, in this edition of *Merry Wives of Windsor*, i. i. 296, refers to *Every Woman in her Humour* (Bullen's *Old Plays*, iv. 364). Falstaff's meaning may therefore be, "as faithless as a bawd or bona-roba". Reference may also be made to Dekker, *The Seven Deadly Sinnes* (Grosart, ii. 44); Overbury, *Characters, A Bawde*; and S. Rowlands, *The Knave of Clubs*, 1609 (A Pandar).

114, 115. a drawn fox] a fox drawn from cover, exercising all his cunning (e.g. counterfeiting death) to baffle his pursuers. See Beaumont and Fletcher, *The Woman's Prize*, i. ii: "begging, stealing . . . sooner finds me. Than that drawn fox Moroso." Moroso is elsewhere in the play (i. iv and ii. ii) referred to as a fox. "A drawn fox" has

fox; and for womanhood, Maid Marian may be the deputy's wife of the ward to thee. Go, you thing, go.

*Host.* Say, what thing? what thing?

*Fal.* What thing! why, a thing to thank God on.

*Host.* I am no thing to thank God on, I would thou shouldst know it; I am an honest man's wife: and, setting thy knighthood aside, thou art a knave to call me so.

*Fal.* Setting thy womanhood aside, thou art a beast to say otherwise.

*Host.* Say, what beast, thou knave, thou?

*Fal.* What beast! why, an otter.

*Prince.* An otter, Sir John! why an otter?

*Fal.* Why, she's neither fish nor flesh; a man knows not where to have her.

116. *thing*] *nothing* Ff.  
5-8, F; *nothing* the rest.

118. *God*] *Heaven* Ff.  
119. *God*] *Heaven* Ff.

119. *no thing*] Qq

been otherwise explained as a fox disembowelled, a fox drawn over the ground to leave a scent, and a drawn sword.

115. *Maid Marian*] Maid Marian was a character in the morris dance; the part seems usually to have been performed by a boy or man. See E. Coles, *Eng. Dict.*, 1676. "Maid-Marian, (or Morion) a boy Dressed in Maids apparel, to dance the marisco," and Rowley, Dekker and Ford, *The Witch of Edmonton*, III. i: "no woman's part, but Maid-marian" Allusions to Maid Marian represent her as awkward, mannish and a frump. N. Breton, *Merry Wonders*, 1602 (Grosart, ii.), says of a gawkish frump, "if she tried to mak a curtsie, why maide Marian in a Maurice daunce, would put her downe for a fiddle fiddle." See Heywood, *The Iron Age* (Pearson, ii. 302): "should I venter To damme my selfe for painting, fanne my face With a dyde Ostrich plume, plaster my wrinkles With some old Ladies Trowel I might pass Perhaps for some maide-marrion." N. Breton, *A Poste* (Grosart, ii. 41): "and for your steeple fire it is like the gaud of a Maid-Marion"; and Nashe, *Pasquil's Return* (Grosart, i. 109).

115, 116. *for womanhood . . . thee*] you have as little claim to womanhood as Maid Marian has to the womanly refinement of a deputy's wife of the ward. The wives of civic officers were

wont to stand upon their dignity. See R. Brathwaite, *A Shappado for the Dwell* (ed. Ebsworth, p. 41): "I am . . . wife to a man Of due respect, one that has office borne Twice in the City." The deputy was "some grave citizen" charged by one of the foure aldermen of the city with the good government of the ward in which he resided. He was known as the alderman's deputy or deputy of the ward (Minshew).

126. *an otter*] Overbury, *Characters*, says of the Sergeant's Yeoman: "It is indeed an Otter, and the more terrible destroyer of the two" (i.e. Sergeant and Yeoman).

128. *neither fish nor flesh*] "She is nother fish, nor flesh, nor good red hering" occurs in J. Heywood's *Proverbs*, Part I. x (Farmer, p. 24). Cf. *Gammer Gurtons Needle*, II. i: "Diccon. Her eel, Hodge! who fished of late . . . ? Hodge. Tush, tush, her nee'le, her nee'le, her nee'le man: 'tis neither flesh nor fish." Izaak Walton, *The Complete Angler*, Part I. ii, says that the question whether the otter be a beast or a fish "hath been debated among many great clerks, and they seem to differ about it; yet most agree that his tail is fish."

129. *where to have her*] what to make of her, how to take her. Cf. Ascham, *Toxophilits*, 1545 (Arber, p. 42): "when a man is alway in one tune, lyke an Humble bee, or els nowt vp in the

*Host.* Thou art an unjust man in saying so : thou or any 130  
man knows where to have me, thou knave, thou !

*Prince.* Thou sayest true, hostess ; and he slanders thee  
most grossly.

*Host.* So he doth you, my lord ; \*and said this other day  
you ought him a thousand pound. 135

*Prince.* Sirrah, do I owe you a thousand pound ?

*Fal.* A thousand pound, Hal ! a million : thy love is  
worth a million : thou owest me thy love.

*Host.* Nay, my lord, he called you Jack, and said he  
would cudgel you. 140

*Fal.* Did I, Bardolph ?

*Bard.* Indeed, Sir John, you said so.

*Fal.* Yea, if he said my ring was copper.

*Prince.* I say 'tis copper : darest thou be as good as thy  
word now ? 145

*Fal.* Why, Hal, thou knowest, as thou art but man, I  
dare : but as thou art prince, I fear thee as I fear  
the roaring of the lion's whelp.

*Prince.* And why not as the lion ?

*Fal.* The king himself is to be feared as the lion : dost 150  
thou think I'll fear thee as I fear thy father ? nay, an  
I do, I pray God my girdle break.

130. *an*] omitted Ff 1, 2. 146. *man*] Qq 1, 2 ; a man the rest. 147.  
*prince*] a Prince Ff, 151. *an*] Capell ; and Qq ; if Ff. 152. I pray God]  
let Ff.

top of the church, nowe downe that  
no manne knoweth where to have hym";  
T. Heywood, *The Royall King*, iv  
(Pearson, vi. 60) : "I have taught him  
his lesson already ; I knew where I  
should have you"; C. Cotton, *Scar-  
ronides*, 1664 : "my Mother's a mad  
shaver, No Man alive knows where to  
have her." The Hostess, however,  
takes "where to have me" to mean  
where to have me at a disadvantage,  
how to get the better of me.

135. *ought*] owed—an archaic form  
of the past tense of *owe*. North's  
*Plutarch, Alexander* : "he did pay all  
the debts the Macedonians ought vnto  
their creditours."

150. *The king . . . lion*] See *Pro-  
verbs* xix. 12 : "The king's wrath is  
as the roaring of a lion," and *ibid.* xx.  
2 : "The fear of a king is as the roaring  
of a lion."

152. *pray God . . . break*] To break  
one's girdle or to be ungirt seems to

have been considered unlucky. Cf. S.  
Rowlands, *'Tis merrie when Gossips  
meet*, 1602 : "If I make one pray God  
my girdle break"; W. Rowley, *A  
Match at Midnight*, 1. i : "Would my  
girdle may break if I do"; Rowley,  
Dekker and Ford, *The Witch of  
Edmonton*, 11. i : "Ungirt, unblest'd,  
says the Proverb. But my girdle shall  
serve [as] a riding knit [for the hobby-  
horse] : and a fig for all the Witches  
in Christendom." "Many conceive,"  
writes Sir Thomas Browne in *Pseudo-  
doxia Epidemica*, v. xxi (discussing  
*Ungirt, Unblest'd*), "there is somewhat  
amiss, and that as we usually say, they  
are unblest until they put on their  
girdle." "A girdle," he continues,  
"symbolises truth, resolution and  
readiness unto action, and moreover  
divides the heart and parts which God  
requires from the inferior organs,"  
wherefore "the Jews do bless them-  
selves when they put on their zone or



*Prince.* O, if it should, how would thy guts fall about thy knees! But, sirrah, there's no room for faith, truth, nor honesty in this bosom of thine; it is all filled up 155 with guts and midriff. Charge an honest woman with picking thy pocket! why, thou whoreson, impudent, embossed rascal, if there were anything in thy pocket but tavern-reckonings, memorandums of bawdy-houses, and one poor penny-worth of sugar-candy to make thee long-winded, if thy pocket were enriched with any other injuries but these, I am a villain: and yet you will stand to it; you will not pocket up wrong: art thou not ashamed?

*Fal.* Dost thou hear, Hal? thou knowest in the state of 165 infiocency Adam fell; and what should poor Jack Falstaff do in the days of villany? Thou seest I have more flesh than another man; and therefore more frailty. You confess then, you picked my pocket? 170

*Prince.* It appears so by the story.

*Fal.* Hostess, I forgive thee: go, make ready breakfast; love thy husband, look to thy servants, cherish thy guests: thou shalt find me tractable to any honest reason: thou seest I am pacified still. Nay, prithee, 175

164. *wrong*] *wrongs* Ff 3, 4. 172-176. *Hostess . . . gone*] prose Qq; six lines ending *thee*: *Husband, Guests: reason: still. gone.* Bk. 173. *cherish*] and *cherish* Ff. 174. *guests*] Ff; *ghesse* Q 1; *ghestes* or *ghests* the rest. 175. *pacified still*] Ff; *pacified still*, Q 1; *pacified still*: the rest; *pacify'd*, —*still*?— Hanmer. 175. *prithee*] *prethee* Qq 1-4; I *prethee* the rest.

girdle." Many superstitious beliefs and practices were associated with the girdle, and it played an important part in magic. See R. Scot, *Discoverie of Witchcraft*, 1584, bk. iv. ch. vii. and bk. xv. ch. iii.

158. *embossed*] either swollen, as in *King Lear*, II. iv. 227, or foaming and slaving at the mouth like a deer after hot pursuit. See *The Noble Arte of Venerie*, 1575 (quoted by Madden, *Diary of Master William Silence*): "When he (the hart) is foaming at the mouth, we saye that he is embost"; Coles, *Dict.*: "Emboſt, foaming at the mouth (spoken of a hunted deer)." A "rascal" is a lean and worthless deer. See Puttenham, *Arte of English Poesie*, 1589: "rascall is properly the hunters terme given to young deere, leane and out of season," and 2 *Henry IV.* v. iv. 34.

161, 162. *pocket . . . injuries*] An allusion to the common expression "to pocket up injuries" (*i.e.* insults) or "wrong" (see line 164 *post*), *i.e.* submit tamely to insults. Cf. Massinger and Dekker, *The Virgin Martyr*, II. i: "*Hircius*. Thou art a thiefe and thou liest. . . . *Spungius*. Thou liest deeper then the bottom of my enraged pocket, if thou affront'st it." See *King John*, III. i. 200; and *No-body and Some-body* in Simpson's *School of Shakspeare*, I. 292.

175. *pacified still*] always *pacified* (Elton), *pacified nevertheless* (Wright). Hanmer printed *pacify'd—still*?— as if, says Wright, Falstaff remonstrated with the Hostess for not looking after his breakfast. Perhaps the meaning is, I am ever patient and gentle. Cf. A. Borde, *Breviary of Health*, c. 1547, A Preamble: "I do advertiſe every sicke

be gone. [*Exit Hostess.*] Now, Hal, to the news at court: for the robbery, lad, how is that answered?

*Prince.* O, my sweet beef, I must still be good angel to thee: the money is paid back again.

*Fal.* O, I do not like that paying back; 'tis a double labour. 180

*Prince.* I am good friends with my father, and may do any thing.

*Fal.* Rob me the exchequer the first thing thou doest, and do it with unwashed hands too. 185

*Bard.* Do, my lord.

*Prince.* I have procured thee, Jack, a charge of foot.

*Fal.* I would it had been of horse. Where shall I find one that can steal well? O for a fine thief, of the age of two and twenty or thereabouts! I am hein- 190  
ously unprovided. Well, God be thanked for these rebels, they offend none but the virtuous? I laud them, I praise them.

177. *court: for*] Theobald; *court for* Qq, Ff. 178, 179. O, . . . again.]  
three lines ending *Beefe: thee. again.* Ff. 178. *beef*] *beoffe* Qq 1-4. 189,  
190. *the age of*] omitted Ff. 190. *two and twenty*] xxii. Qq. 190. *there-*  
*abouts*] Qq 1-3; *ther about* Qq 4, 5; *thereabout* the rest. 191. *God*] *Heaven* Ff.

man . . . to pacifye hym selfe, or to arme hym selfe with pacyence," and Sir T. Elyot, *The Governour*, xxv: "if a man have a sadde countenance at all times, yet not being moved with wrath, but pacified and of most gentleness, they . . . will say that the man is of a great modesty, where they should rather say, that he were of a great mansuetude."

177. *answered*] met, atoned for, as in *Twelfth Night*, III. iii. 33.

178. *beef*] ox. Cotgrave: "Boeuf. A Beeffe, or Beeve." So Holland, *Plutarch's Romane Questions* (ed. Jevons, p. 68): "the figure . . . of a beeffe, of a sheepe, and of a swine."

184. *Rob . . . exchequer*] J. Hunter (*New Illustrations*, 1845, vol. ii) quotes Lanquet's *Chronicle* to show that various attempts were made by "certain mean persons" to rob the Exchequer in Elizabeth's reign.

185. *with unwashed hands* 100] Stevens and others explain "do it immediately," without stopping to wash your hands. If this explanation be right, there is perhaps an allusion to the *Carmen de Moribus* in W. Lily's *Short Introduction to Grammar*:—

"Mane citius lectum fuge, mollem discute somnū:

Templa petas supplex et venerare Deum

Attamen in primis facies sit lota, manusque."

Stevens also suggests that Falstaff may allude to the ancient adage "Illotis manibus tractare sacra," and quotes from *Acolastus*, 1540: "Why be these holy thynges to be medled with with unwashed hands?" The meaning may be: "Do not be afraid of soiling your hands, take plenty, or with greedy hands." Cf. G. Fenton, *Tragicall Discourses*, iii: "The freare . . . had not his conscience so armed wyth the vertue of charitye, nor his handes so cleane washed from the covetous desyer of fylthie gaine, but he received certeine peces of golde of Pandora." Finally, M. Mason explains, "do it without retracting or repenting of it," with a reference to *Matthew* xxvii. 24, where Pilate "took water, and washed his hands . . . saying, I am innocent of the blood of this just person."

187. *a charge of foot*] See note on II iv. 544, 545, ante.

*Prince.* Bardolph!

*Bard.* My lord?

195

*Prince.* Go bear this letter to Lord John of Lancaster, to my brother John; this to my Lord of Westmoreland. [*Exit Bardolph.*] Go, Peto, to horse, to horse; for thou and I have thirty miles to ride yet ere dinner time. [*Exit Peto.*] Jack, meet me to-morrow in 200 the Temple hall at two o'clock in the afternoon. There shalt thou know thy charge, and there receive Money and order for their furniture. The land is burning; Percy stands on high; And either we or they must lower lie. [*Exit.* 205]

*Fal.* Rare words! brave world! Hostess, my breakfast, come! O; I could wish this tavern were my drum! [*Exit.*]

198-201. *Go . . . afternoon.*] prose Pope; six lines ending *Lancaster, Westmerland. I time, haule aftermoone*, Qq, Ff. 198. *Exit Bardolph.*] Dyce. 198. *Go,*] go.—Johnson. 198. *Peto*] *Poins* Johnson conj., Steevens. 198. *to horse, to horse*] Qq 1, 2; *to horse* the rest. 200. *Exit Peto.*] Edd. Cambridge; *Exit Pointz.* Dyce. 201. *o'*] of Q 1; *a* the rest. 202, 203. *There . . . furniture*] prose Pope. 205. *we or they*] Qq 1-3; *they or we* Qq 4-8; *they, or we* Ff. 205. *Exit.*] Dyce. 206. *Rare . . . come!*] two lines (the first ending *world.*) Ff. 207. *Exit*] Capell; *Exeunt.* Qq 2-8; *Exeunt omnes.* Ff; omitted Q 1.

198. *Peto*] Johnson here as in II. iv. 526 *ante* would read *Poins* for *Peto* on the ground that Peto in IV. ii. 9 is not riding with the Prince but is Falstaff's lieutenant. Steevens adopted this suggestion.

203. *furniture*] equipment, as in *Taming of the Shrew*, IV. iii. 182.

207. *I could . . . drum*] Cf. Mas-singer, *The Guardian*, III. iii, where Cario, a cook, says. "my dresser, Which is, indeed, my drum"; and the same author's *Unnatural Combat*, III. i: "the dresser, the cooks drum." T. Digges (*Siratoticos*, ed. 1579), speaking

of the office of a Captain, says: "he ought first to make choice of sufficient, expert, honest, payneful Officers, a skilfull Lieutenant . . . and two or three good Drumms," i.e. drummers (p. 92), and again: "He ought not to doe anye thing with his Souldiours, but to have his Ensigne, and his Drumme with him, as well to give the more reputation unto the Action, as also that the use of them may be well knowne, & understande of all the Souldiours" (p. 94). Falstaff could wish to have the tavern ever by him during the campaign.

ACT IV

SCENE I.—*The Rebel Camp near Shrewsbury.*

*Enter* HOTSPUR, WORCESTER, and DOUGLAS.

*Hot.* Well said, my noble Scot : if speaking truth  
In this fine age were not thought flattery,  
Such attribution should the Douglas have,  
As not a soldier of this season's stamp  
Should go so general current through the world. 5  
By God, I cannot flatter ; I do defy  
The tongues of soothers ; but a braver place  
In my heart's love hath no man than yourself :  
Nay, task me to my word ; approve me, lord.

The . . . Shrewsbury.] Malone. Enter *Hotspur* . . .] omitted Q 1.  
1. *Hot.*] Per. (and so throughout the scene, except in lines 94, 111, 129 and 130) Q 1. 2. *thought*] through Qq 6-8. 5. *general current*] hyphenated Elton. 6. *God*] *heaven* Fl. 6. *do*] Q 1; omitted the rest. 7. *tongues*] *tongue* Qq 7, 8.

1. *Well said*] *bravo*! well-done! An expression of approval, used often as here, without reference to anything that has been actually said. See v. iv. 75, and note to line 12 *post*.

2. *fine*] Used ironically as in *Henry VIII.* v. iv. 75, or in the sense of subtle, crafty. Schmidt explains as "refined".

3. *attribution*] praise, commendation; *lit.* ascription of attributes (as of valour, prudence, etc.).

3. *the Douglas*] Steevens observes that this expression is frequent in Holinshed's *Chronicles*, and that it is always applied by way of pre-eminence to the head of the Douglas family. See note on i. iii. 261 *ante*.

4, 5. *As not a soldier . . . world*] so that not a soldier, born in this age, would be more honoured throughout the world. For the metaphor cf. *Richard III.* i. iii. 256; Mandeville, *Fable of the Bees*, Remark C (ed. 1729): "when we say the Sovereign is the Fountain of Honour, it signifies that he has the Power, by Titles or Ceremonies, or both together, to stamp a

Mark upon whom he pleases, that shall be as current as his Coin." Lyly, *Euphues and his England* (Arber, p. 256): "The Image of a Prince stamp't in copper goeth as currant"; Dekker, *The Whore of Babylon* (Pearson, ii. 194): "Our Image . . . stamp'd In gold, through the whole earth did currant passe." Elton hyphens *general-current*, on the analogy of "beastly-shameless" in i. i. 44 and "wilful-blame" in iii. i. 177 *ante*.

6. *defy*] contemn. *Cathol. Anglicum*: "To defy: despicere." Cf. iii. iii. 62 *ante*.

7. *soothers*] flatterers. So John Udall, *Diatriphes* (1588), Preface (ed. Arber, p. 3): "Pandochus is an In-keeper . . . and a soother of every man for his gaine," and R. Perkins, *Lines to Thomas Heywood* (Heywood's *Apology for Actors*, Shak. Soc. ed., p. 10), 1612: "publicke soothers, private scornors." Minshew gives "a Soother, Vi. . . . a flatterer, a parasite." \*

9. *task . . . word*] challenge me to be as good as my word (Wright). Cf.

*Doug.* Thou art the king of honour :

10

No man so potent breathes upon the ground

But I will beard him.

*Hot.*

Do so, and 'tis well.

*Enter a Messenger with letters.*

What letters hast thou there?—I can but thank you.

*Mess.* These letters come from your father.

*Hot.* Letters from him! why comes he not himself?

15

*Mess.* He cannot come, my lord; he is grievous sick.

*Hot.* 'Zounds! how has he the leisure to be sick

In such a justling time? Who leads his power?

Under whose government come they along?

*Mess.* His letters bear his mind, not I, my lord.

20

12, 13. *Do so, . . . you.*] Capell's arrangement; two lines ending *there? you?* Qq 1, 2; Ff 2-4; prose the rest. 13. *Enter . . .*] Enter one with letters. Qq (after *beard him.*); Enter a Messenger. Ff (after *beard him.*). 13. *hast thou?* have you Qq 6-8; *hast* F. 15, 16. *Letters . . . grievous sick.*] four lines ending *him? himself? Lord, sicke.* Ff. 17. *'Zounds! how has he? How? has he* Ff. 17. *the*] omitted Qq 7, 8. 17. *sick*] Qq; *sicke now* Ff. 20. *bear*] *bears* Qq 7, 8; *bears* Qq 1-6, Ff 1-3; *bears* F 4. 20. *not I, my lord*] Capell; *not I my mind* Qq 1, 2; *not I his mind (minde)* the rest.

*Richard II.* iv. i. 52: "I task the earth to the like"; *King John*, iii. i. 148; and v. ii. 51 *post*.

9. *approve me*] try me, put me to the proof; as in *Midsummer-Night's Dream*, ii. 14, 68.

10. *king of honour*] So "king of courtesy" in ii. iv. 10 *ante*.

12. *Do so . . . well*] Staunton plausibly suggests that there may here be a reference to something supposed to have been said by Douglas before the opening of the scene—some threat, perhaps, of confronting the King, which had called forth the "Well said, my noble Scot" (line 1). Hotspur cuts Douglas's speech short with a brusque "Do so, and 'tis well"; perhaps the words "I can but thank you" (line 13) are addressed to Douglas as an *amende honorable*. This view of the passage might be indicated by printing *beard him*—(line 12) and introducing a direction [*To Doug.* at the end of line 13.

17. *how . . . sick*] Blakeway quotes from Plutarch, *Morals* (trans. Holland, 1603, p. 625): "[Epaminondas] should say in game and merriment, of a certaine valiant man, who about the time of the Leutricque war, died of sickness in his bedde: O Hercules, how had this man any leasure, to die

amidde so many important affaires!" Cf. Middleton, *Michaelmas Term*, i. 1: "when should a lawyer die but in the vacation? he has no leisure to die in the term-time"; and Heywood and Rowley, *Fortune by Land and Sea*, v. i.

18. *justling*] jostling, as in J. Lane, *Tom Tel-Troths Message*, 1600 (ed. Furnivall, p. 124): "When iustling lacks, to walls their betters drive." "Jostle," once a variant of "juttle" has now superseded it as the main form.

19. *government*] leading, command. So "governor" meant the commander of a military or naval force (*Othello*, ii. i. 30).

20. *bear*] Qq 1-6 and Ff read *bears* or *bears*. The -s may be the Northern plural suffix; if not a printer's error, of which many instances are cited by S. Walker (*Crit. Exam.* i. 233) from F 1.

20. *not I, my lord*] Capell's emendation. Qq 1, 2 read *not I my mind*, which is altered in all the other Qq and the Ff into *not I his mind (or minde)*. Hammer adopted Warburton's conjectural emendation: "*Mess.* His letters bear his mind, not I. *Hot.* His mind!" i.e. I inquire not about his mind. I want to know where his powers are. Mes-

*Wor.* I prithee, tell me, doth he keep his bed?

*Mess.* He did, my lord, four days ere I set forth;

And at the time of my departure thence

He was much fear'd by his physicians.

*Wor.* I would the state of time had first been whole, 25

Ere he by sickness had been visited:

His health was never better worth than now.

*Hot.* Sick now! droop now! this sickness doth infect

The very life-blood of our enterprise;

'Tis catching hither, even to our camp. 30

He writes me here, that inward sickness—

And that his friends by deputation could not

So soon be drawn, nor did he think it meet

To lay so dangerous and dear a trust

On any soul removed but on his own. 35

Yet doth he give us bold advertisement,

That with our small conjunction we should on,

To see how fortune is disposed to us;

24. *physicians*] *Phisition*, *Phisicion* or *Physicion* Qq 4-8; *Physician* Ff. 25.  
*time*] *times* Q 6. 31. *sickness*—] Rowe; *sickness*, Qq 1-5, 7, 8, Ff, *sickness*.  
 Q 6 32, 33. *And . . . meet*] divided as by Capell; the lines ending *deputa-*  
*tion meet* in Qq, Ff.

sages which could not safely be committed to paper were sometimes entrusted to reliable messengers to be delivered verbally. Cf. Udall, *Roister Doister*, III. ii: "Tib. Forsooth here is one would speake with your mistresship. *Custance*. Ah, have ye ben learning of mo messages now? *Tib*. I would not heare his minde, but bad him shewe it to you."

24. *fear'd*] feared for. Cf. *Richard III.* I. i. 137; and Beaumont and Fletcher, *Cupid's Revenge*, v. ii: "the example of her dear brother makes Her fear herself."

25. *I would . . . whole*] I would that the condition of the time had first been healthy. Cf. *King John*, v. i. 14: "the present time's so sick, That present medicine must be minister'd," and King James, *A Counterblaste to Tobacco* (1604), Arber, p. 108: "Medicine hath that vertue, that it never leaveth a man in that state wherin it findeth him: it makes a sicke man whole, but a whole man sicke."

27. *better worth*] of more value, or consequence. So in Heywood, *The Royall King*, ii: "were I better worth, 'twere all thine."

31. *inward*] deep-seated, affecting the vital organs. Florio's *Montaigne*, II. i: "a lingering and inward disease which had long tormented him". And North's *Plutarch*, *Demetrius*: "some secret inward disease in his body." At "inward sickness—" Hotspur breaks off in the midst of a sentence, and passes on to the next topic in the letter. Malone needlessly supposes that a line has been lost. S. Walker thinks that "sickness" is drawn out into three syllables ("sick-e-ness").

32. *by deputation*] by means of a deputy. *New Eng. Dict.* quotes from Norris, *Treatise on Several Subjects*, 280 (1698): "That we Feed them our selves, and not by Proxy or Deputation." \*

33. *drawn*] assembled, as in *King John*, IV. ii. 118.

34. *dear*] important, as in I. i. 33 ante.

35. *On . . . own*] on any soul but his own, on any person less nearly concerned than himself. *Removed*, remote, as in *Tempest*, II. i. 110.

36. *advertisement*] counsel, instruction.

37. *conjunction*] joint force.

For, as he writes, there is no quailing now,  
Because the king is certainly possess'd 40  
Of all our purposes. What say you to it?

*Wor.* Your father's sickness is a maim to us.

*Hot.* A perilous gash, a very limb lopp'd off:  
And yet, in faith, it is not; his present want  
Seems more than we shall find it: were it good 45

To set the exact wealth of all our states  
All at one cast? to set so rich a main  
On the nice hazard of one doubtful hour?  
It were not good; for therein should we read  
The very bottom and the soul of hope, 50

44. *it is not; his*] *it is not, his* Q 1; *it is not his* Qq 2-8, Ff 1, 2; *'tis not his* F 3; *'tis not, his* F 4. 45, 46. *Seems . . . states*] as in Qq; lines ending *finde it states* Ff. 48. *hour?*] Qq 1, 2, 7, 8; *houre, or hour, the rest.*

40, 41. *possess'd Of*] informed of, as in *Coriolanus*, II. i. 145.

42. *a maim*] a disabling hurt or wound. "Maim" (Mahemium or Mahim) signified in law, "where . . . any member is hurt, or taken away, whereby the party so hurt, is made . . . the less able to defend himself" (Minsheu). Cf. Beaumont and Fletcher, *The Woman's Prize*, II. ii: "Think what a maim you give the noble cause."

44. *his present want*] his absence at this time, his loss. So Chapman, *Pro Vere* (1622): "As if his want we could with ease supply"; and T. Lodge, *Works of Seneca* (ed. 1620, p. 739): "there are two things that may afflict thee, either because thou hast lost some helpe and comfort by mee, or because thou canst not endure my want."

46. *To set*] to stake, as in *Richard II.* IV. i. 57. So Heywood, *The Royall King*, II: "have you minde to game? I'll cast or set at thus much," and Dekker, *The Honest Whore*, Part II. (Pearson, II. p. 135): "Thou art a Gamester . . . Set all vpon oge cast."

46. *exact*] whole (neither more nor less). The accent is on the first syllable as in *Troilus and Cressida*, IV. v. 232.

46. *states*] estates, fortunes; as in *Taming of the Shrew*, I. ii. 91.

47. *a main*] a stake. Lyly, *Euphues and his England* (Arber, p. 289): "foule gamesters, who having lost the maine by [' according to, ' Skeat] true iudgement, thinke to face it out with a false oath"; Campion, *Observations in*

*the Art of English Poesie* (1602), vii: "At all thou frankly throwst, while, Frank, thy wife, Bars not Luke the mayn." Cotgrave has "Faire la main . . . to get a rich purchase, or great stake."

48. *nice*] delicate, finely balanced. See Beaumont and Fletcher, *The Chances*, IV. iii: "the conditions of our fear yet stand On nice and dangerous knittings."

49-52. *therein should we read . . .*] in staking all upon a single throw, we should exhaust our hope and fortunes, thereby discovering the bottom, the very centre of our hope—the edge, the utmost bound of our fortunes. Steevens quotes a parallel in thought and language from *2 Henry VI.* v. ii. 78, 79: "If you be ta'en, we then should see the bottom Of all our fortunes"; and Malone adds *Romeo and Juliet*, III. v. 198, 199:—

"Is there no pity sitting in the clouds,  
That sees into the bottom of my grief."

*Read* = see, discern, as in *Henry V.* II. iv. 138; and Spenser, *Faerie Queene*, I. i. 21 and v. xii. 39. For "soul of hope" cf. *Troilus and Cressida*, III. i. 35. Malone cites "the heart of hope," from Marlowe, *Lust's Dominion*. Though the language is harsh, there is no reason to suspect corruption in the text. Johnson proposed *risque* or *rend* for *read*, and numerous other suggestions have been made of which none is satisfactory.

The very list, the very utmost bound  
Of all our fortunes.

*Doug.* Faith, and so we should;  
Where now remains a sweet reversion:  
We may boldly spend upon the hope of what  
Is to come in:  
A comfort of retirement lives in this.

55

*Hot.* A rendezvous, a home to fly unto,  
If that the devil and mischance look big  
Upon the maidenhead of our affairs.

*Wor.* But yet I would your father had been here.  
The quality and hair of our attempt  
Brooks no division: it will be thought  
By some, that know not why he is away,

60

54, 55. *We . . . come in:*] arranged as in Steevens; one line Qq; two lines ending *hope come in:* Ff. 54, 55. *what is*] *what is* Ff; *what is* Q 1; *what 'tis* Qq 2-6; *what 'tis* Q 7; *what 's* Q 8. 61. *hair*] *haire* Qq 1-3; *haire* Q 4; *heire* Qq 5-8, Ff 1, 2; *hair* Ff 3, 4.

51. *list*] border, extremity, *lit.* the selvage of cloth. See *Twelfth Night*, III. i. 86; and Lyly, *Pappe with an Hatchet* (1589), Bond, iii. 394: "find fault with no broad terms, for I have measured yours with mine, & I find yours broader just by the list."

53. *Where*] whereas, as in *Richard II.* III. ii. 185.

53. *reversion*] an inheritance which is yet to come in. Cf. Webster, *Duchess of Malβ*, IV. ii: "A many hungry guests have fed upon me; Thine will be a poor reversion."

56. *A comfort of retirement*] a retreat to which we can retire for succour and support. Cf. Beaumont and Fletcher, *The Woman's Prize*, II. ii: "I'll no wedlock; I've shifted sail, and find my sister's safety A sure retirement." *Comfort*, succour, support; Bacon, *Henry VII.*: "The comfort that the rebels should receive vnderhand from the Earle of Kildare" (*New Eng. Dict.*).

56. *lives*] lies, as in *Richard III.* II. ii. 98. See note on I. ii. 189 *ante*.

58. *If that . . . big*] A proverbial expression. See Heywood, *The Wise Woman of Hogsden*, IV. (Pearson, v. 337): "He *Joe*, although the Devill and mischance looke bigge." *Look big*, look threateningly; as in *2 Henry IV.* I. iii. 8; Benson, *The Postaster*, IV. iii: "Mars is engaged, he looks big, and begins to stut for anger"; and Middle-

ton, *The Family of Love*, III. II: "Look thou but big, our equal foe will yield."

61. *hair*] grain or texture, hence character. *New Eng. Dict.* quotes Tourneur's *Transformed Metamorphosis, Author to Book*. 6 (1600): "Expect but flowts, for 'tis the haire of crime." The metaphor is from the colour or texture of the hair (whence "description," "character"), as in the common expressions "of a hair," "of his hair," "of the right hair." Cf. Dekker and Webster, *West-ward Hoe* (Pearson, II. 310): "a Ferret of the right haire, that can make three Conies bolt at a clap into your pursenets"; Marston, *The Fawne*, v (Halliwell, II. 91): "some ladies of your hayre shall have . . . short memories"; and Greene, *A Quippe for an Vpstart Courtier* (Grosart, XI. 282). See also North's *Plutarch. Sertorius*: "which was a young hind, and of a strange hair, for she was all milk white." For "quality," cf. "the quality of the time and quarrel," *Twelfth Night*, III. III. 31.

61. *attempt*] enterprise, as in Florio's *Montaigne*, I. xvi: "Navigations, voyages, and attempts, both by sea and land."

62. *Brooks no division*] So in Shelton's *Don Quixote*, Part II. vi: "And, as I have heard, true love brooks no division."



That wisdom, loyalty and mere dislike  
 Of our proceedings kept the earl from hence: 65  
 And think how such an apprehension  
 May turn the tide of fearful faction,  
 And breed a kind of question in our cause;  
 For well you know we of the offering side  
 Must keep aloof from strict arbitrement, 70  
 And stop all sight-holes, every loop from whence  
 The eye of reason may pry in upon us:  
 This absence of your father's draws a curtain,  
 That shows the ignorant a kind of fear  
 Before not dreamt of.

73. *father's*] *fathers* Qq 1-4; *father* the rest.

66. *apprehension*] imagination. Guilpin, *Skialetheta*, Satyre vi: "The tongue of humours, and phantastick voyce Of haire-brained Apprehension."

67. *fearful*] timid, as frequently.

68. *a kind of*] as 'twere a suspicion of, something very like. So Jonson, *Every Man in his Humour*, II. i: "Your authority . . . must breed A kind of duty in him," and Beaumont and Fletcher, *The Pilgrim*, v. ii: "For thou hast struck a kind of comfort thro' me." "A kind of" is a saving qualification as in "a kind of knave" (*New Eng. Dict.*); cf. *Merry Wives of Windsor*, I. i. 215. *Question*, doubt, misgiving.

69. *we of the offering side* . . .] A difficult passage which is perhaps illustrated by, if it is not actually a reminiscence of, the following account of the Northern Confederacy in J. Stow's *Chronicles of England*, 1580 (p. 563): "Henry Percy Earle of Northumberlande, Richard Scrope Archbishop of Yorke, Thomas Mowbray Earle Marshall, Thomas Bardolph, and other, conspiring against king Henry . . . set articles upon the dores of the Monasteries and Churches of the same Citie, written in English agaynste the king, bycause he had put downe king Richard, offering themselves for these articles to live and die, which caused great number of people to resort to them." The meaning is then: "We who have offered our lives and fortunes as pledges of our faith and truth must avoid too close a scrutiny of the merits of our cause." Johnson explains: "the *assaillant*, in opposition to the *defend-*

*ant*," or "that party, which, acting in opposition to the law, strengthens itself only by offers; increases its numbers only by promises"; Wright: "we who are making the attempt," as in 2 *Henry IV.* IV. i. 219; Vaughan: "as we are in fact aggressors and rebels." Pope read *we of the offending side* which has been adopted by some editors.

71. *loop*] loophole. See Fabyan's *Chronicle* (1494), vii. 664: "A place with a particioun atwene both prynces . . . made with a lowpe, that eyther myght se other," and Churchyard's *Chips* (ed. Chalmers, 1817, p. 148): "Some beate the lowps, some ply the walles with shot." Palsgrave, *Lesclarissement*, has "Loupe, in towne wall or castle, creneau," and Cotgrave, "Rayere: a loope-hole; a long, and narrow cleft in the wall of a Prison, Dungeon, or Tower, whereby light and ayre (though but very little) are let into the roomes thereof."

73. *draws*] draws aside, as in *Twelfth Night*, I. v. 251; and Dekker and Webster, *West-ward Hoe*, II. i (Pearson, II. 309): "draw those curtaines, and let's see the pictures vnder em." The curtain was a protection against dust and was drawn aside to show the picture. See *Twelfth Night*, I. iii. 134-136.

74. *a kind of fear*] as it were, some apprehension on our part. Cf. Robert Chester's *Loves Martyr* (ed. Grosart, p. 137): "Marke how thy time is ouerspent, and gone, Misled by folly, and a kind of feare"; and line 68 *ante*. Steevens explains "fear" as "a terrifick

*Hot.* You strain too far. 75

I rather of his absence make this use :  
It lends a lustre and more great opinion,  
A larger dare to our great enterprise,  
Than if the earl were here ; for men must think,  
If we without his help can make a head 80  
To push against a kingdom, with his help  
We shall o'erturn it topsy-turvy down.  
Yet all goes well, yet all our joints are whole.

*Doug.* As heart can think : there is not such a word  
Spoke of in Scotland as this term of fear. 85

*Enter SIR RICHARD VERNON.*

*Hot.* My cousin Vernon ! welcome, by my soul.

*Ver.* Pray God my news be worth a welcome, lord.  
The Earl of Westmoreland, seven thousand strong,  
Is marching hitherwards ; with him Prince John.

*Hot.* No harm : what more ?

*Ver* And further, I have learn'd, 90  
The king himself in person is set forth,  
Or hitherwards intended speedily,  
With strong and mighty preparation.

*Hot* He shall be welcome too. Where is his son,

78. *our*] Qq 1, 2, your the rest. 81. *a*] Qq 1-4; *tho* the rest. 82. *shall*  
*o'erturn*] *shal oretur*ne Q 1; *shall or'eturne* Q 2; *shall or turne* Q 3; *shall, or*  
*turne* Qq 4-8; *shall o're-tur*ne Ff 1-3; *shall o'return* F 4. 84, 85. *As . . .*  
*fear*] Qq; three lines ending *thinke*: Scotland, *Feare*. in Ff. 85. *term*]  
*tearme* Qq 1-4; *deame* Qq 5, 6; *dreame* or *dream* the rest. 89. *with him*  
*Prince John*] Q 1; *with Prince John* the rest. 91. *is*] Qq 1, 2; *hath* the rest.  
94. *He . . . son*], two lines Ff.

object," and Elton as "anxiety on our part"; for the former sense, cf. Heywood, *A Woman Killed with Kindness* (Pearson, ii. 100): "The rumor of this feare stretcht to my eares."

77. *opinion*] reputation, as in *Merchant of Venice*, i. i. 91.

78. *dare*] daring, boldness, as in Markham, *Sir R. Grinville*, lxxvii. (1595): "then these my darre shall be no lesse" (*New Eng. Dict.*). Elsewhere it means "defiance," as in *Antony and Cleopatra*, i. ii. 191, or "challenge," as in Heywood, *King Edward IV.* Part II. (Pearson, i. 96).

80. *make a head*] Cf. i. ii. 284 and iii. i. 64 *ante*; also *3 Henry VI.* ii. i. 141.

83. *Yes*] as yet.

83. *joints*] limbs, as often in Shakespeare.

85. *term of fear*] Cf. *The Play of Stucley*, 2513, 2514 (*School of Shakspeare*, i. 258): "a term So base and beggarly as that of flight."

86. *Sir Richard Vernon*], Baron of Shipbrook, Cheshire.

92. *intended*] intended, to set forth. So in *3 Henry VI.* ii. v. 139, and C. Cotton, *Scarronides* (1664), ed. 1715, p. 29: "For Italy we do intend." Keightley substituted *And for Or*; and Hudson (with Collier MS.) reads *intendeth*.

93. *preparation*] an army in battle array. So *Coriolanus*, i. ii. 30; and *Othello*, i. iii. 221.

The nimble-footed madcap Prince of Wales,  
And his comrades, that daff'd the world aside,  
And bid it pass?

95

Ver.

All furnish'd, all in arms;  
All plumed like estridges that with the wind

95. *madcap Prince*] Q 1; *madcap, Prince* the rest.  
98. *plumed*] Ff; *plumde* Qq 1-5; *plumpe* Qq 6-8.  
Rowe.

96. *daff'd*] *daff* Qq, Ff.  
98. *that with*] *that wing*

95. *nimble-footed* . . .] The Prince, says Harrison (*Description of England*, iii. iv, ed. 1587), was wont to hunt fallow deer without "hounds or greihounds," tiring them "by his owne trauell on foot." Herein, adds Harrison, he resembled Polymnestor Milesius, "of whome it is written, how he ran so swiftlie, that he would and did verie often ouertake hares for his pleasure."

96. *comrades*] accented as in *Hamlet*, i. iii. 65.

96. *daff'd*] waved aside. *Othello*, iv. ii. 176; "Every day thou daffest [F 1 'doffest'] me with some device." Hanmer's *daffe* is perhaps right, as the present tense seems to be required by the context.

97. *bid it pass*] An allusion to the common bacchanalian refrain "Let the world pass." So in *The Trial of Treasure*, 1567 (Hazlitt's *Dodsley*, iii. 263) we read: "Enter Lust, like a gallant, singing this song: 'Heigho, care away, let the world pass.'" See *Towneley Plays*, xiii (ed. Pollard): "Whoso couthe take hede and lett the world pass"; and N. Udall, *Roister Doister*, iii. iii: "Be of good cheer man, and let the world pass."

97. *furnish'd*] accoutred.

98. *All plumed like estridges*] An allusion to their casques plumed with ostrich feathers. See T. Rawlins, *The Rebellion*, 1640 (Hazlitt's *Dodsley*, xiv. 45): "Else, my plum'd estridges, 'tis not your feathers . . . should stop my vengeance"; Dekker, *If this be not a good Play* (Pearson, iii. 321): "these briske leaders (stucke with Estridge-feathers)"; the same author's *Old Fortunatus* (Pearson, i. 120); "From beggerie I plum'd thee like an Ostrich"; and J. Pawson, *To Mr. Hall* (Saintsbury, *Caroline Poets*, ii. 184). Steevens quotes Drayton, *Poly-Olbion*, xii: "The Mountfords all in plumes, like estridges, were seen." Gesner (*Hist. Animalium*, iii. 672) writes of the ostrich, "nec ulli avium in pennis tanta

jucunditas aut pulchritudo, ob id galeas milites non aliis ornant." "Estridge" may have been, as Douce contends, a name for the falcon or goshawk (e.g. in *Antony and Cleopatra*, iii. xiii. 197), but there can be no reasonable doubt that the word here has its more usual and obvious meaning of ostrich.

98, 99. *that with the wind* Bated] I think, with Steevens and Malone, that it is probable that a line, in which the motion of estridges was described, has been lost after line 98, and I suspect that Shakespeare wrote *Baiting* in line 99, and that the alteration to *Bated* was made by the compositor in order to supply a verb to the subject "that" in line 98. The lost line may have contained some image descriptive of the flight of the ostrich with wings distended to serve as sails. Thus Gesner (*Historia Animalium* — De Struthocamelis) quoting Plin: "Avis est densa pennis sed in altum volare non potest: currit tamen celerime, et utrinque in alas ingruens ventus, tanquam vela eas extendit et sinuat." Cf. Nashe, *The Unfortunate Traveller* (McKerrow, i. 272): "as the Estrich . . . spurth himselfe forward in his saile-assisted race," and Purchas, *Pilgrims*: "Ostriches keepe in Companies in the Desarts, making shewes a farre off, as if they were troupes of Horsemen." The text as it stands (reading *with the wind*), if the hypothesis of a lost line be rejected, is open to the objections urged by Johnson and Malone that Shakespeare could never mean to compare ostriches to eagles, that "ostriches that with the wind bated like eagles" is meaningless, and that the comparison of ostriches to eagles should be in the present rather than in the past time. Douce attempts to show that "estrige" here signifies goshawk to which "bate," to beat the wing, to flutter in preparation for flight, is applicable. Boswell suggests that "that with the wind" is

Bated like eagles having lately bathed,  
 Glittering in golden coats, like images;  
 As full of spirit as the month of May,  
 And gorgeous as the sun at midsummer;  
 Wanton as youthful goats, wild as young bulls;  
 I saw young Harry, with his beaver on,

100

99. *Bated*] Malone, *Bated* Qq 1-4, Ff 3, 4; *Bayted* the rest; *Bating* Hammer.

an elliptical construction, a verb of motion being understood. Among conjectural emendations the most plausible is Rowe's *that wing for that with*, which has found favour with many editors. To meet the objection that the phrase "wing the wind" seems to apply to the ostrich less than to any other bird. Dyce quotes from Claudian, *In Eutropium*, ii. 311-313, where it is said that the ostrich "calidas cursu transmittit arenas, Inque modum veli sinuatis flamine pennis Pulverulenta volat." Cambridge edd. reply that "this means that the bird spreads its wings like a sail belying with the wind—a different thing from 'winging the wind.'" Malone suggested that a lost line might have been to the effect: "Run on, in gallant trim they now advance:".

99. *Bated*] Malone and other editors would equate "*Bated*" with "*bating*"—"a passive for the active participle"—and cite in support such doubtful parallels as "*moulten*" (= moulting) in *iii. i. 152*, and "*disdained*" (= disdainful) in *i. iii. 183 ante*. I would prefer to read after Hammer *Bating*, and to explain it in reference to the Prince's comrades in its metaphorical sense of "*impatient*," "*eager*," as in Dryden, *The Assignment*, *i. i.*: "You are eager and bating to be gone." Cf. Peele, *David and Bethsabe*, *i. iii.*: "Where all delights sat bating"; and *Romeo and Juliet*, *iii. ii. 14.* "To bate" was a term in falconry defined by Minshew: "to Bate, as a hawke doth, a Gal. Batre, i. to beat, because she beats her selfe with vnquiet fluttering." The following passage in *The Historie of the triall of Chevalry* (1605), *iii* (Bullen's *Old Plays*, *iii. 315*)—a play rich in reminiscences of Shakespeare's historical drama—has echoes of the present text:—

"He prosecute his flight with ceaseless steps,

And when long travell makes them  
 dull or faynt,  
 Bayting them fresh with Bella-  
 miras wrongs,  
 Like Eagles they shall cut the  
 flaven ayre  
 And in an instant bring me where  
 he is."

99. *like eagles . . . bathed*] The same image occurs in Spenser's *Faerie Queene*, *i. xi. 34*—

"As eagle fresh out of the ocean  
 wave . . .

Like eyas hauke up mounts unto  
 the skies,

His newly budded pineons to  
 assay, . . .

So new this new-borne knight to  
 battell new did rise."

Douce (who points *bated*.) thinks that a line may have been lost after "*bathed*."

100. *Glittering . . . coats*] M. Sutcliffe (*The Practice, Proceeding and Lawes of Armes*, 1593) deprecates "vayne expence . . . golden coats, and other vanities" (p. 18). Cf. Munday, Drayton, Wilson and Hathaway, *The Life of Sir John Oldcastle*, *ii. ii.*: "Like a brave knight, and martiall Colonell, In glittering golde"; and Drayton, *Poly-Olbion*, *xxii. 237*: "Prince Edward all in gold, as he great *Yove* had been"

100. *like images*] Alluding to the rich vestments with which the images of the saints in churches were decked. See Latimer, *Remains* (ed. Corrie, p. 233): "I would not have them [images of the saints] so costly and curiously gilded and decked."

101. *As full . . . May*] Cf. Chaucer, *Canterbury Tales*, *Prologue*, 92: "He was as fresch as is the monthe of May."

104. *beaver*] visor, as in *3 Henry VI. i. i. 12.* The beaver was the lower portion of the face-guard of a helmet, when worn with a visor (15th cent.). Bated a single face-guard, named in-

His cuisses on his thighs, gallantly arm'd, 105  
 Rise from the ground like feather'd Mercury,  
 And vaulted with such ease into his seat,  
 As if an angel dropp'd down from the clouds,  
 To turn and wind a fiery Pegasus,  
 And witch the world with noble horsemanship. 110  
*Hot.* No more, no more: worse than the sun in March,  
 This praise doth nourish agues. Let them come;  
 They come like sacrifices in their trim,

105. *cuisses*] Pope; *cushes* Qq, Ff. 106. *feather'd*] Rowe; *feathered* Qq, Ff.  
 108. *dropp'd*] drop Q 1; *dropt* the rest. 110. *witch*] *wicht* Ff 3, 4.  
 111. *No . . . March,*] two lines ending *more: March, Ff.*

differently "visor" or "beaver," superseded visor and beaver. Warburton, confounding the beaver or visor with the 15th cent. beaver, proposed to read *beaver up*.

105. *cuisses*] armour for the thighs. Fr. *cuisses*. Qq and Ff have *cushes*, of which form (*cushes* and *cushies*) examples are given in *New Eng. Dict.* Wright cites an intermediate form "quishes" from Hall's *Chronicle*.

106, 107. *Rise . . . And vaulted*] For the irregular syntax a parallel is cited by Wright from North's *Plutarch, Julius Caesar*: "Hee saw a private soldier of his thrust in among the Capitaines, and fought so valiantlie in their defence, etc." Malone proposed *vault it with such ease*, and Capell read *vault with such an ease*. To "vault nimbly" was one of the accomplishments of a good horseman. See *Henry V.* v. ii. 142.

106. *feather'd Mercury*] Cf. *King John*, iv. ii. 174: "Be Mercury, set feathers to thy heels," an allusion to the talaria or winged sandals of Mercury.

109. *turn and wind*] Madden (*Diary of Master William Silence*) refers to Blundevill, *The Foure chiefest Offices of Horsemanship*, ii, where many pages are given to the mysteries of "single turns," "whole turns" and "double turns." "To turne, readilie, on both hands with sngle turne and double turne" is the fourth stage in the education of the courser. Cf. *Julius Caesar*, iv. i. 32; and Beaumont and Fletcher, *The Island Princess*, i. 1: "the art to turn and wind her [a boat] nimbly." *Wind*, wheel round.

110. *witch*] charm, bewitch. Steevens quotes from 2 *Henry VI.* iii. ii. 116; and Hart from Whetstone's

*Promos and Cassandra*, 1575: "Thou so didst wtych our wits, as we from reason strayed."

111, 112. *worse than . . . agues*] So in Overbury, *Characters, A Canting Rogue*: "The March Sunne breeds agues." It was believed that the sun in March is sufficiently powerful to dissolve and render active the evil humours in the body, and not powerful enough to dispel them. See J. Donne, *Biathanatos*, Preface (ed. 1648, p. 22): "And it may have as much vigour as the Sunne in March; it may stirre and dissolve humors, though not expell them; for that must bee a worke of a stronger power." Also T. Sydenham, *Methodus Curandi Febres*, writing *de febr. intermittentibus*: "Nam per brumale frigus spiritus concentrati vires in suo recessu sibi acquirunt, quos appropinquantis postea solis calor jam vegetos evocat, qui cum viscidis humoribus . . . commissi, quos durante hyeme natura in sanguinis massâ congesserat, dum avolare nituntur, implexi detinentur & quasi irretiti, adeoque vernam hancce ebullitionem concitant"; and Ray, *Proverbs*: "An Ague is nothing else but a strong fermentation of the blood . . . the fermentation [being] easily excited at this time [*i.e.* spring-time] by the return of the Sun."

113. *like . . . trim*] in their gay attire resembling oxen garnished for sacrifice. Cf. Massinger, *The Bondman*, iii. iv: "The oxen, crown'd with garlands, led before you, Appointed for the sacrifice"; D'Avenant, *Love and Honour*, iv. i: "Gone! and to die? adorn'd Methinks, like to an ancient sacrifice With flowers"; and Beaumont and Fletcher, *The Humorous Lieutenant*, ii. ii: "all, like sacrifices, In our

And to the fire-eyed maid of smoky war  
 All hot and bleeding will we offer them: 115  
 The mailed Mars shall on his altar sit  
 Up to the ears in blood. I am on fire  
 To hear this rich reprisal is so nigh  
 And yet not ours. Come, let me taste my horse,  
 Who is to bear me like a thunderbolt 120  
 Against the bosom of the Prince of Wales:  
 Harry to Harry shall, hot horse to horse,  
 Meet and ne'er part till one drop down a corse.  
 O that Glendower were come!

*Ver.* There is more news  
 I learn'd in Worcester, as I rode along, 125  
 He cannot draw his power this fourteen days.

*Doug.* That's the worst tidings that I hear of yet.  
*Wor.* Ay, by my faith, that bears a frosty sound.  
*Hot.* What may the king's whole battle reach unto?

116. altar] altars Qq 1-3. 119. taste] Q 2; tast Q 1; take the rest.  
 122. to Harry shall, hot] Capell; to Harry shal hot Q 1; to Harry, shall hot  
 Q 2; to Harry, shall not the rest. 123. corse.] coarse, Q 1; coarse: Qq 2-5,  
 Coarse? Ff. 126. cannot] can Qq 1-4. 127. of yet] of it Qq 1-4.

best trim." In their trim, in their  
 gay attire; *ibid.* III. iv: "Ant. How  
 shews she in her trim now? Men.  
 Oh, most divinely sweet."

114. the fire-eyed . . . war] Bellona.  
 Heywood, *Londons Sinus Salutis*  
 (Pearson, iv. 313): "Antiquity called  
 her Duellona, that is, the Goddess of  
 warre, to whom their Priests sacrificed  
 their owne blood." The epithet "fire-  
 eyed" is appropriate to the goddess of  
 "smoky war" (cf. *Twelfth Night*, v.  
 i. 56: "the smoke of war"); H. Glap-  
 thorne (*Albertus Wallenstein*, II. i)  
 applies to her the more classical epithet  
 "steel-winged."

116, 117. The mailed . . .] See Hey-  
 wood, *Londons Sinus Salutis* (Pearson,  
 iv. 293): "The Athenians were the  
 first that ever sacrificed to this god of  
 Warre . . . whosoever had slaine an  
 Hundred of the publike Enemies, was  
 bound to sacrifice a man upon his  
 Altar, situate in the Ile Lemnos."  
*Mailed*, mail-clad. *Lochrine*, III. iv:  
 "like the mighty God of war, When  
 armed with his coat of adamant." Mars  
 was, writes Heywood (*Londons Sinus*  
*Salutis*, Pearson, iv. 293), "armed with  
 a shield and other weapons, both offen-  
 sive and defensive."

118. reprisal] prize. Cotgrave.  
 "Represaille: . . . also a prise, or a  
 reprisall"; and Bullokar, *An English*  
*Expositor* (ed. 1684): "Reprisal. A  
 prize taken from an enemy; etc."

119. taste] try, make trial of. Cot-  
 grave gives "To tast; or take an essay  
 of." Cf. *Twelfth Night*, III. i. 87;  
 and Chapman, *Odyssey*, xxi: "He now  
 began To taste the bow." Also Jon-  
 son, *The Poetaster*, III. i: "I protest  
 to thee, Horace (do but taste me  
 once)."

122, 123. Harry to . . . Meet] A  
 characteristic mingling of two con-  
 structions—"Harry to Harry shall"  
 with a verb of motion understood, and  
 "Harry with Harry shall meet."

126. draw] as in line 33 ante.  
 127. I hear of yet] Abbott\* (*Shakes-  
 peare Grammar*, 346) compares the  
 Latin idiom "jampridem opto."

128. frosty] cold, dispiriting. See  
 note to II. III. 20 ante.

129. battle] army. The "battle" was  
 the division of an army between van-  
 guard and rearguard; but sometimes,  
 as here, the term was applied to the  
 whole army. Cotgrave: *Bataille*:  
 . . . the middle battallion, or squadron  
 of an army . . . also, the whole army;

*Ver.* To thirty thousand.

*Hot.*

Forty let it be :

130

My father and Glendower being both away,  
The powers of us may serve so great a day.  
Come, let us take a muster speedily :  
Doomsday is near ; die all, die merrily.

*Doug.* Talk not of dying : I am out of fear

135

Of death or death's hand for this one half year.

[*Exeunt.*

## SCENE II.—*A public Road near Coventry.*

*Enter FALSTAFF and BARDOLPH.*

*Fal.* Bardolph, get thee before to Coventry ; fill me a  
bottle of sack : our soldiers shall march through ;  
we'll to Sutton Co'fil' to-night.

*Bard.* Will you give me money, captain ?

*Fal.* Lay out, lay out.

5

A public . . . ] Theobald. 3. *Sutton Co'fil'*] Cambridge ; *Sutton cop-hill* Qq  
1, 3, 4, 7 ; *Sutton cophill* Q 2 ; *Sutton-cop-hill* Qq 5, 6, Ff.

and sometimes also, any squadron, battallion, or part, thereof." Cf. Sir J. Smythe, *Certaine Discourses Militarie*, 1590 : "to forme three battles, a Vaward Battle and Rereward."

130. *thirty thousand*] Wright notes that thirty thousand or more is the number given by Wyntown in his *Cranykil of Scotland*, ix. xxiv. Hall's *Chronicle* (ed. 1809, p. 29) says that "on both partes wer aboue forty thousande men assembled."

133. *take a muster*] number and inspect our troops. See Huloet, *Dict.* : "Take mustres. Delectum habere." Sir J. Smythe, *Instructions, Observations, and Orders Mylitarie*, 1595 (p. 205) : "I would wish musters of bandes of horsemen and footmen . . . to be taken"; and Peele, *Battle of Alcasar*, ii. iv. The purpose of the muster seems to have been to prevent frauds on the part of colonels or captains. See Sir T. Turner, *Pallas Armata*, iii. viii : "In all Musters the Colonels and Captains are bound to deal uprightly and honestly, and to make a show of none but such as are really in their Regiments and Companies." See T. Digges, *Four Paradoxes*, A conference of a Good and Bad Muster-maister (1604) ; Minshew (*s.v.*

Maister of the Kings Muster); and T. Digges, *Stratoticos* (ed. 1579, p. 135). 135. *out of fear*] free from fear. Mr. Craig compared *Midsummer-Night's Dream*, iii. i. 23 ; and Golding, *Ovid's Met.*, vi. 250 : "My state is out of fear."

## SCENE II.

3. *Sutton Co'fil'*] Sutton Coldfield, in Warwickshire. The town is marked "Sutton Cofeld" in the map of Hemlingford Hundred in Dugdale's *Warwickshire*. The borough is named in its Charter of Incorporation (20 Henry VIII.), "Sutton Coldefeld . . . otherwise called Sutton Colvyll . . . otherwise called Sutton Coldefylde," and in a subsequent Charter (16 Charles II.), "St. Coleville . . . otherwise Sutton in Colefield."

5. *Lay out*] Falstaff bids Bardolph as his steward disburse the money. See Huloet, *Dict.*, 1572 : "Layer out of money, or Stewarde," and "Laying out, or the charge, and using of an others money"; and Beaumont and Fletcher, *The Maid in the Mill*, iv. i : "Bust. I shall want stufte: I doubt 'twill come to th' other pistolet. *Ans.* Well, lay out ; you shall be no loser. *sir.*"

*Bard.* This bottle makes an angel.

*Fal.* An if it do, take it for thy labour, and if it make twenty, take them all; I'll answer the coinage. Bid my lieutenant Peto meet me at town's end.

*Bard.* I will, captain: farewell. [*Exit* 10

*Fal.* If I be not ashamed of my soldiers, I am a soused gurnet. I have misused the king's press damnably. I have got, in exchange of a hundred and fifty soldiers, three hundred and odd pounds. I press me none but good householders, yeomen's 15 sons; inquire me out contracted bachelors, such as had been asked twice on the banns; such a commodity of warm slaves, as had as lieve hear the devil as a

7. *An if*] Hanmer; *And if* Qq 1-5, Ft. *And* Qq 6-8. 9. *at*] *at the Ff*  
11. *not*] Qq 1, 2, Ff; omitted the rest. 13, 14. *a hundred and fifty*] Ff, 150

Qq. 14. *three hundred*] Ff; 300. Qq. 15. *yeomen's*] *Yeomans* Q 1. 17-  
*banns*] Johnson; *bans* Qq, Ff.

6. *makes an angel*] *sc.* that I shall have laid out. *Makes*, amounts to. The angel, which had as its device the archangel Michael slaying the dragon, was worth about ten shillings.

8. *answer the coinage*] guarantee the stamp, the genuineness of the coin; "if the bottle will coin angels, I'll warrant them." *Coinage*, coins.

9. *at town's end*] on the high road leading out of the town, where the town ends and the highway begins. See *George a Green, The Pinner of Wakefield* (Dodsley, iii. p. 44): "It is but the part of a clapper-dudgeon, To strike a man in the street. But darest thou walk to the town's end with me?" In R. Henryson's *Testament of Cresseid* the spiral described as "yone hospitall at the tounis end" is in "ane village half ane myle thairby" (*i.e.* from the town). For the omission of the article, cf. "at door," 11. iv. 287 *ante*.

12. *soused*] pickled in brine. So Cartwright, *The Ordinary*, 11. 1 (Hazlitt's *Dodsley*, xii. 235). "choice soused fish"; and N. Breton, *Wit's Trenchmore* (Grosart, ii): "a carp baked an eel roasted a tench soused." Steevens quotes examples of "soused gurnet" as a term of contempt from *Wily Beguiled* (Prologue) 1606, and Dekker's *Honest Whore*, 1635.

12. *the king's press*] the king's commission to impress soldiers. Military writers of the period expose the

frauds perpetrated by dishonest captains in furnishing false musters, keeping back their soldiers' pay, drawing "dead pays," etc. Steevens illustrates Falstaff's misuse of the press from a passage quoted from *The Voyage to Cadiz*, 1597 (Hakluyt, i. p. 607): "a certaine Lieutenant was degraded and cashiered, &c. for the taking of money by the way of corruption of certaine prest souldiers in the countrey, and for placing of others in their roomes, more unfit for service, and of less sufficiency and abilitie."

14, 15. *I press . . . householders*] Steevens quotes B. Riche, *Souldier's Wishe to Briton's Welfare*. 1604 (p. 62). "Sir, I perceive . . . you are a favourite to Capitaines, and I thinke you could be contented, that . . . we should take up honest householders, men that are of wealth and abilitie to live at home, such as your capitaines might chop and change, and make merchandise of, etc." *Good* = substantial, as in *Merchant of Venice*, i. iii. 12, and Beaumont and Fletcher, *The Laws of Candy*, ii. 1: "A man, A good man, that's a wealthy."

16. *contracted*] betrothed, affianced.

17. *a commodity*] a stock, parcel, as in i. ii. 84 *ante*.

18. *warm*] well-to-do, snug. So in Middleton, *Anything for a Quiet Life*, i. i; and Heywood, *King Edward IV.* Part II. (Peaeson, i. 151): "[I] Am worth, I trow, ten thousand pounds at



drum; such as fear the report of a caliver worse than  
 a struck fowl or a hurt wild-duck. I pressed me  
 none but such toasts-and-butter, with hearts in their  
 bellies no bigger than pins'-heads, and they have  
 bought out their services; and now my whole  
 charge consists of ancients, corporals, lieutenants,  
 gentlemen of companies, slaves as ragged as Lazarus  
 in the painted cloth, where the glutton's dogs licked

20. *struck fowl*] hyphenated Rowe (ed. 2); *strucke foule* Q 1; *strooke foule* Qq 2, 3; *strook foole* Q 4, *strook-foole* Qq 5-8; *struck-Foole* Ff; *struck fawn* Bailey conj. 20 *pressed*] *prest* Qq, Ff; *press* Rowe (ed. 2).

least. I thinke, like two warme wid-  
 dows we may live." Bailey's *Dict.*  
 (Canting Words): "*Warm*, well lined  
 or flush in the pocket."

19. *caliver*] Caliver, or arquebus de  
 calibre, so called from its bore being of  
 a prescribed size as a matter of con-  
 venience in the supply of bullets.  
 The bore of the arquebus had varied  
 according to the individual discretion  
 of captains of bands (Barnard's *Com-  
 panion to English History* [Middle  
 Ages], Glossary). Wright cites the  
 spellings, "*caleeuer*" (Cotgrave) and  
 "*Calieuers*" (Shelton, *Don Quixote*,  
 Part II. p. 432, ed. 1620) to show that  
 the accent was on the second syllable.

20. *struck fowl*] Hanmer (followed  
 by Warburton), suspecting the repeti-  
 tion of the same image in *struck fowl*  
 and *hurt wild-duck*, substituted for the  
 former *struck deer*. Johnson proposed  
 instead of *fowl* to read *sorel* (*Love's  
 Labour's Lost*, IV. ii. 60), a word which  
 might easily be corrupted into *fowl*.  
 "Strike" is a technical term of the  
 chase which is more applicable to a deer  
 or *sorel*, killed with the cross-bow, than  
 to a fowl shot with a caliver. Cf.  
*Lucrece*, 580, 581: "He is now woodman  
 that doth bend his bow To strike a  
 poor unseasonable doe." Also *Titus  
 Andronicus*, II. i. 93; and Middleton,  
*The Wittch*, v. i: "your struck doe."  
 Schmidt conjectures that "fowl" here,  
 and elsewhere, may mean a woodcock.  
 For "hurt wild-duck," cf. *Much Ado  
 about Nothing*, II. i. 209.

21. *toasts-and-butter*] milksops; soft,  
 pampered cits. So in Beaumont and  
 Fletcher, *Wit without Money*, v. ii  
 (quoted by Steevens): "They love  
 young toasts and butter, Bow-bell  
 suckers"; and *The Woman's Prize*, IX,  
 ii: "The city cinque-a-pace. Dame

Toast-and-Butter." Malone refers to  
 Moryson's *Itinerary* (Part III. p. 53):  
 "Londiners, and all within the sound  
 of Bow-bell, are in reproch called  
 Cocknies, and eaters of buttered tostes."

24. *charge*] See note on II. iv. 544,  
 545 ante.

24. *ancients*] ancient-bearers, i.e.  
 standard-bearers, "ensigns."

25. *gentlemen of companies*] Gentle-  
 men of companies were private soldiers  
 who received a little better pay than  
 ordinary privates, and were exempt  
 from sentinel's duty; they went, how-  
 ever, "common rounds" and "patrols,"  
 and were privileged to serve as  
 "forlorn sentinels." Sir J. Turner  
 (*Pallas Armata*, 1683, p. 218) says that  
 gentlemen of companies were not of  
 officers' rank, though by some allowed  
 to be so. The gentleman's place,  
 however, was considered more honour-  
 able than that of a sergeant. See *ibid.*  
 p. 221: "I encounter'd once with a  
 Country man of my own at the Busch,  
 who told me he had serv'd the Estates  
 full forty years . . . I enquir'd then if  
 he had attain'd to any degree better  
 than a Sergeants place? he told me,  
 yes; for at that very time he said, he  
 was the oldest Gentleman of a Com-  
 pany in the Estates service." See also  
*Henry V.* IV. i. 37-42.

25, 26. *Lazarus in the painted cloth*]  
 Cf. Wilkins, *Miseries of Enforced  
 Marriage* (Hazlitt's *Dodsley*, ix. 511):  
 "the wicked elders pictured in the  
 painted cloth"; and Glapthorne, *The  
 Hollander*, IV. i: "the Picture of the  
 Prodigal in the painted Cloath."  
 Cloth or canvas, painted in oils,  
 served as a cheap substitute for arras  
 hangings. The subjects depicted  
 were usually scriptural, classical or  
 allegorical. D. Lupton, (*London and*

his sores; and such as indeed were never soldiers, but discarded unjust serving-men, younger sons to younger brothers, revolted tapsters, and ostler-trade-fallen; the cankers of a calm world and a long peace, ten times more dishonourable ragged than an old-faced ancient: and such have I, to fill up the rooms of them that have bought out their services, that you would think that I had a hundred and fifty

29. *tapsters, and ostlers*] Qq 2, 3; *tapsters, and Ostlers*, Q 1; *Tapsters and Ostlers* Qq 4-6; *Tapsters and Ostlers*, Qq 7, 8, Ff. 30. *a long*] Qq 1-4, long the rest. 31, 32. *old-faced*] *old-fac'd* Ff, *olds faced* (*fazde or facene*) Qq 1-5; *old fac'd* Qq 6-8. 33. *that have*] Ff; as *have* Qq.

the Country carbonadoed, 1632) writes in a chapter on Ale-houses: "In these houses you shall see the History of Iudeth, Susanna, Daniel in the Lyons Den, or Diues & Lazarus painted vpon the Wall."

28. *unjust*] dishonest, as in *Winter's Tale*, iv. iv. 687.

28, 29. *younger . . . brothers*] Johnson notes that Sir Walter Raleigh in his *Discourse of War in General* (Works, ed. 1829, viii. 257) speaks of the "grievance" of "younger sons of younger brothers" who have neither lands nor means to uphold themselves and are therefore "ill-affected members" of the state. Steevens suggests that Oliver Cromwell (*Speech of 13 April, 1657*) may have been indebted to this scene for his sarcasm upon the soldiers of Hampden: "'Your troops,' said I, 'are most of them old decayed serving-men, and tapsters, and such kind of fellows; and,' said I, 'their troops are gentlemen's sons, younger sons and persons of quality.'"

29. *revolted*] who have run from their indentures, faithless. *To Lucinda, revolted from him*, is the title of a poem by H. Glapthorne (Pearson, ii. 184).

29, 30. *trade-fallen*] unemployed, out of work, down in the world. So in Heywood, *Faire Maid of the West*, Part I. 1. (Pearson, ii. 265): "Her father Sold hydes in Somersetshire, and being trade-falne, Sent her to service"; and R. Brome, *The Antipodes*, iv. ix: "Byplay. She is decaid. Projectors. Quite trade-fall'n."

30. *the cankers . . . peace*] Cf. Massinger, *The Picture*, ii. ii: "The tradesman, merchant, and litigious pleader, And such like scarabs bred in the dung of peace." Steevens quotes

*The Puritan*, i. ii. "scholars, hatch d and nourish'd in the idle calms of peace." and Nashe, *Pierie Penilesse*, 1592 "all the canker-wormes that breed on the rust of peace"

31, 32. *ten times . . . ancient*] Falstaff's whole change consists of (1) soldiers—as ancients, corporals, lieutenants, gentlemen of companies, and (2) such as were never soldiers—as dishonest serving-men, etc. The former were as ragged as Lazarus, the latter ten times more ragged, though less honourably ragged, than any old weather-beaten ancient. For "old-faced" cf. "ill-faced," "good-faced," "screen-faced," "Friday-faced," "heart-commanding-faced," all of which occur in Hazlitt's *Doddsley*. Steevens, reading *old faced ancient*, explains it as "an old standard mended with a different colour." This interpretation is open to the objection that old ensigns or flags are never mended or patched. "An old Ensign is the honor of a Captaine" is an Italian proverb quoted by Florio (*First Fruits*, 1578). So in *The Puritans*, i. ii: "full of holes, like a shot ancient," and in *Hudibras*, ii. 1:—

"like a tatter'd ensign,  
That's bravest, which there are  
most rents in."

Again "to face" never means to mend or patch, but to trim or edge a garment with a different colour, a sense inapplicable to an old ensign. Johnson explains "more ragged, though less honourably ragged, than an old ancient (i.e. an old standard). Warburton conjectured *old feast ancient*, that is, "the colours used by the city-companies in their feasts and processions."

tottered prodigals lately come from swine-keeping, 35  
 from eating draff and husks. A mad fellow met me  
 on the way and told me I had unloaded all the gibbets  
 and pressed the dead bodies. No eye hath seen  
 such scarecrows. I'll not march through Coventry  
 with them, that's flat: nay, and the villains march 40  
 wide betwixt the legs, as if they had gyves on; for  
 indeed I had the most of them out of prison. There's  
 not a shirt and a half in all my company; and the  
 half shirt is two napkins tacked together and thrown  
 over the shoulders like a herald's coat without 45  
 sleeves; and the shirt, to say the truth, stolen from  
 my host at Saint Alban's, or the red-nose innkeeper of  
 Dawentry. But that's all one; they'll find linen  
 enough on every hedge.

35. *tottered*] Qq; *totter'd* Ff 1, 2; *tatter'd* Ff 3, 4. 41. *betwixt*] *betweene* Qq  
 6-8. 43. *not*] Qq, Ff; *but* Rowe and many editors. 47. *at*] Qq 1-4; *of* the  
 rest. 48. *Daventry*] F 2; *Dauintray* Qq 1-5, F; *Daintry* Qq 6-8; *Dayntry* Ff  
 3, 4.

35. *tottered*] *tattered*. Lyly, *Endimion* v. i: "whose garment was so tottered that it was easie to number every thread"; and Dekker, *Belman of London* (Grosart, iii. 86): "the tottered Regiments."

36. *draff*] *offal*.

36. *A mad fellow*] a wag, as frequently in Elizabethan writers. Lyly, *Alexander and Campaspe*, iii. i: "*Manes. Wee Cynickes are mad fellowes. Didst thou not finde I did quip thee?*"

40. *that's flat*] that's certain. So in *No-Body and Some-Body* (Simpson's *School of Shak.*, i. 282): "Ile be a Lady then; that's flat."

43. *not*] Rowe is followed by many modern edd. in substituting *but* for *not*, in the teeth of all Qq and Ff. This unhappy change sacrifices one of Falstaff's happiest sallies of humour to the spirit of literalism. Falstaff employs precisely the same humorous device in ii. iv. 130 *ante*, and v. iii. 37 *post*. The description of the ragged recruits is in Falstaff's richest vein of whimsical invention and daring improvisation, and the climax is reached when the shirt and a half, which the scarecrows did not possess among them, is described circumstantially with a rich accumu-

tion of picturesque detail. A reminiscence of the present passage occurs in Randolph's *Hey for Honesty*, iii. i: "Like Falstaff's regiment, you have one shirt among you."

45. *a herald's coat*] a tabard or sleeveless coat worn by heralds.

47, 48. *Saint Alban's . . . Dawentry*] Saint Alban's and Dawentry lie on the main road between London and Coventry. The *Daintry* of Qq 6-8 represents the actual pronunciation of "Dawentry." See *3 Henry VI.* v. i. 6; and J. Taylor, *The Carriers' Cosmography*, 1637: "The Carrier of Daintree" (Arber, *English Garner*, i. 233). In T. Powell's *Tom of all Trades*, 1631, a Host of "the Bull here in Saint Albans" is described "standing at his doore upon his left leg, like to the old Drummer of Parish-garden."

48, 49. *they'll find . . . hedge*] The light-fingered Autolycus, in *Winter's Tale*, iv. iii. 5-7, confesses that a "white sheet bleaching on the hedge" doth set his "pugging tooth on edge." In Beaumont and Fletcher's *Beggars Bush*, iii. iii, the thief is initiated into his calling with the "rogues oath": "To mill from the ruffmans commission and slates," i.e. "to steal from the hedge both the shirt and the sheets."

*Enter the PRINCE and WESTMORELAND.*

*Prince.* How now, blown Jack! how now, quilt! 50

*Fal.* What, Hal! how now, mad wag! what a devil dost thou in Warwickshire? My good Lord of Westmoreland, I cry you mercy: I thought your honour had already been at Shrewsbury.

*West.* Faith, Sir John, 'tis more than time that I were 55 there, and you too; but my powers are there already. The king, I can tell you, looks for us all: we must away all night.

*Fal.* Tut, never fear me: I am as vigilant as a cat to steal cream. 60

*Prince.* I think, to steal cream indeed, for thy theft hath already made thee butter. But tell me, Jack, whose fellows are these that come after?

*Fal.* Mine, Hal, mine.

*Prince.* I did never see such pitiful rascals. 65

*Fal.* Tut, tut; good enough to toss; food for powder,

50. *Prince and Westmoreland*] *Prince, Lord of Westmerland* Q 1; *Prince, and the Lord of Westmerland.* the rest. 58. *all night*] *all to Night* Ff. 59. *fear me*] *fears tell me* Qq 5, 6; *fears: tell me* Qq 7, 8.

Cf. J. Awdeley, *The Fraternity of Vacabondes* (ed. 1575): "A Prygman goeth with a stycke in hys hand like an idle person. His propertye is to steale cloathes of the hedge" (Early Eng. Text Soc. ed., p. 3); Bailey's *Dict.* (Canting Words): "A Filch, or Staff, with a Hole thro' and a Spike at the Bottom, to pluck Cloaths from a Hedge"; and Jonson, *The Gipsies Metamorphosed* (Cunningham's *Gifford*, iii. 157). Harman, in *A Caveat for Common Cursetors* (ed. 1567), calls for greater vigilance on the part of constables and householders in order that "our lynnens clothes shall and maye lye safebye one our hedges untouched" (*Epistle*, p. 21, Early Eng. Text Soc. ed.).

50. *blown*] swollen, inflated; as in Beaumont and Fletcher, *Rule a Wife and Have a Wife*, iii. v: "I will beat thy blown body Till thou rebound'st like a tennis-ball."

50. *quilt*] a quilted coverlet or mattress; see Cotgrave: "Materas . . . A Matresse, or Quilt to lie on." Perhaps the allusion is to the blown appearance given to the wearer of a quilted

or wadded coat. Cf. Spenser, *View of Ireland*: "The quilted leather jack is old English; for it was the proper weed of the horseman" (J. Hunter, *New Illustrations*, 1845, vol. ii.), and Elian's *Tacticks*, trans. J. Bingham, 1616 (p. 15): "Many of our souldiers . . . made themselves coates and cases of . . . quilts, or leather, thereby to avoide the daunger of flueng weapons."

51. *a devil*] See note to i. ii. 6 ante.

58. *away all night*] *F away all to Night* may be right. Perhaps the printer of Q 1 inadvertently caught "all" from the preceding clause ("looks for us all") and dropped "to." Cf. Munday, Drayton, Wilson and Hathaway, *Life of Sir John Oldcastle*, iii. i: "Lady Cobham. So soone, my Lord? what, will you ride all night? Cobham. All night or day"; and *ibid.* same scene: "I hope your honors will not away to night."

66. *to toss*] Cf. *3 Henry VI*, i. i. 244; and Dekker and Webster, *Sir Thomas Wyatt* (Pearson, iii. 101): "my loued wife and Children Murdered, and tos'd on speares."

food for powder; they'll fill a pit as well as better:  
tush, man, mortal men, mortal men.

*West.* Ay, but, Sir John, methinks they are exceeding  
poor and bare, too beggarly.

*Fal.* Faith, for their poverty, I know not where they had  
that; and for their bareness, I am sure they never  
learned that of me. 70

*Prince.* No, I'll be sworn; unless you call three fingers  
in the ribs bare. But, sirrah, make haste: Percy is  
already in the field. 75

*Fal.* What, is the king encamped?

*West.* He is, Sir John: I fear we shall stay too long.

*Fal.* Well,

To the latter end of a fray and the beginning of a  
feast

Fits a dull fighter and a keen guest.

80  
[*Exeunt.*]

### SCENE III.—*The Rebel Camp near Shrewsbury.*

*Enter* HOTSPUR, WORCESTER, DOUGLAS, and VERNON.

*Hot.* We'll fight with him to-night.

*Wor.*

It may not be.

*Doug.* You give him then advantage.

*Ver.*

Not a whit.

*Hot.* Why say you so? looks he not for supply?

67. *better*] a *better* Q 2. 75. *in*] Qq 1, 2; on the rest. 79-81. *Well*,  
. . . *guest*] verse Pope; prose Qq, Ff.

#### SCENE III.

The Rebel . . .] Malone.

70. *bare*] ill-clad, ragged. Heywood, *The Royall King*, iii: "so flush of money, and so bare in cloaths"; Florio's *Montaigne*, i. xl: "so bare that they had nothing left them but their shirts"; and *ibid.* i. xxx. Falstaff willfully takes "bare" in the sense of lean. See J. Wilkins, *Essay towards a Real Character*, 1668. "Bare [not-clothed] [Lean]" [*A List of English Words*].

74. *fingers*] finger-breadths. The finger is a measure of  $\frac{1}{2}$  inch. Eden, *Arte Navig.*, i. xviii. 19 (*New Eng. Dict.*): "Foure graines of barlye make a fynger: foure fingers a hande: foure handes a foote"; Stubbes, *Anatomie of Abuses*, 1583 (Part I. 57, ed. Furnivall): "they have corked shooes . . . which beare them up a finger or two" (Folio "two inches or more").

75. *in the ribs*] So D'Avenant, *The*

*Siege*, iii: "Can you not . . . Devour the reckonings, And grow fat in the ribs?"

80, 81. *To the latter . . . guest*] An allusion to the proverb: "And it is ill coming . . . To th' end of a shot and beginning of a fray" (Heywood, *Proverbs*, Part II. vii). Cf. J. Howell, *English Proverbs*, 1659 (p. 4): "Better come at the end of a Feast, then the beginning of a fray." "It is not good," writes Florio (*First Fruits*, 1578), "to make haste unto four places, unto a fraye, unto a drunken companye, unto a feast unbidden, and unto talk with a fool." See also Massinger, *The Bashful Lover*, III. iii.

#### SCENE III.

3. *supply*] reinforcements, as in 2 *Henry IV.* i. iii. 28.

*Ver.* So do we.

*Hot.* His is certain, ours is doubtful.

*Wor.* Good cousin, be advised; stir not to-night. 5

*Ver.* Do not, my lord.

*Doug.* You do not counsel well:

You speak it out of fear and cold heart.

*Ver.* Do me no slander, Douglas: by my life,  
And I dare well maintain it with my life,  
If well-respected honour bid me on, 10  
I hold as little counsel with weak fear  
As you, my lord, or any Scot that this day lives:  
Let it be seen to-morrow in the battle  
Which of us fears.

*Doug.* Yea, or to-night.

*Ver.* Content.

*Hot.* To night, say I. 15

*Ver.* Come, come, it may not be. I wonder much,  
Being men of such great leading as you are,  
That you foresee not what impediments  
Drag back our expedition: certain horse  
Of my cousin Vernon's are not yet come up: 20  
Your uncle Worcester's horse came but to-day;  
And now their pride and mettle is asleep,  
Their courage with hard labour tame and dull,  
That not a horse is half the half of himself.

7. *You speak*] *Then speake* Q 6; *Thou speak'st* Qq 7, 8. 8. *Do me no*] *Do not* Qq 6-8. 13, 14. *Let . . . fears.*] one line Qq. 13. *it*] omitted Qq 2-4.

14. *Doug.*] omitted Qq 3, 4. 16, 17. *I wonder . . . are.*] Pope's arrangement; one line Qq, Ff. 21. *horse*] *horses* Qq 1-4.

7. *cold heart*] See note on II. iii. 31 ante.

10. *well-respected*] Wright explains as "well-considered, well-weighed," and Schmidt as "ruled by reasonable considerations." Perhaps simply, "which I hold in dear respect." Cf., for the construction, *Twelfth Night*, III. iv. 231, 232:—

"What shall you ask of me that I'll deny,

That honour saved may upon asking give?"

17. *of such . . . leading*] so experienced in generalship. Cf. *Henry V.* IV. iii. 130; and Puttenham, *Arte of English Poesie*: "Conduct . . . soundes somewhat more than this word leading, for it is applied onely to the leading of a Captaine."

11

19. *expedition*] warlike enterprise (Schmidt).

19. *horse*] horses, as in Chapman, *Iliad*, xxiii. 255: "Ye all know well of how divine a strain My horse are"; and Munday, Drayton, Wilson and Hathaway, *Life of Sir John Oldcastle*, II. ii. 107: "And all your followers mounted on good horse." "Hors" is the usual plural in O.E. and M.E. Cf. Chaucer, *Canterbury Tales*, Prolog. 74.

20. *my cousin Vernon's*] Said to be Sir Richard Vernon of Harlaston near Stockport (Wright, quoting Beaumont, *On Three Dramas of Shakspeare*, p. 108).

24. *half . . . himself*] Steevens (1793) may be right in reading *half the half himself*. Pope read *half, half of himself*, and so also Theobald, omitting the comma.

*Hot.* So are the horses of the enemy 25  
 In general, journey-bated and brought low :  
 The better part of ours are full of rest.  
*Wor.* The number of the king exceedeth ours :  
 For God's sake, cousin, stay till all come in.  
 [The trumpet sounds a parley.]

*Enter SIR WALTER BLUNT.*

*Blunt.* I come with gracious offers from the king, 30  
 If you vouchsafe me hearing and respect.  
*Hot.* Welcome, Sir Walter Blunt; and would to God  
 You were of our determination !  
 Some of us love you well ; and even those some  
 Envy your great deservings and good name, 35  
 Because you are not of our quality,  
 But stand against us like an enemy.  
*Blunt.* And God defend but still I should stand so,  
 So long as out of limit and true rule  
 You stand against anointed majesty. 40  
 But to my charge. The king hath sent to know  
 The nature of your griefs, and whereupon  
 You conjure from the breast of civil peace

26. *journey-bated*] hyphenated Ff 3, 4. 28. *ours*] *our* Qq 1-5. 30.  
*offers*] *offer* Qq 6-8. 32, 33. *Welcome . . . determination*] divided as in  
 Qq; the first line ending *Blunt*: Ff. 38. *God*] *Heaven* Ff. 41. *But . . .*  
*know*] two lines in F. 42. *griefs*] *grievous* Qq 2, 3.

26. *journey-bated*] exhausted by travel, and so dispirited.

26. *brought low*] enfeebled. So Florio's *Montaigne*, II. xxxvii: "Low-brought and weake as I am now [atterré comme je suys]"; and North's *Plutarch*, *Philopoemen*: "So nature strove not much withal, his body being brought so low, and thereupon the poison wrought his effect, and rid him straight out of his pain."

27. *full of rest*] thoroughly rested, as in *Julius-Cæsar*, IV. iii. 202.

30. *Enter Sir Walter Blunt*] Wright notes that the offer of the King was really conveyed by Thomas Prestbury, Abbot of Shrewsbury, and one of the clerks of the Privy Seal.

33. *You . . . determination*] that you sympathised with us in the resolution we have formed, that you were of our mind.

35. *deservings*] deserts, merits, as in *Merchant of Venice*, IV. i. 450.

36. *of our quality*] one of us, of our party. "Quality" signified a profession or calling (and especially the actor's profession), then the members of a profession collectively, then any fellowship or collection of men. For the last sense, that in which it is used here, cf. *The Tempest*, I. ii. 193: "Ariel and all his quality." Cf. Heywood, *The Witches of Lancashire*, v. For the sense of members of a profession collectively, see Dekker and Webster, *West-ward Ho* (Pearson, II. 317); and *ibid.* p. 328: "'tis the curse that is laid vpon our quallitie."

38. *defend*] forbid, as in *Much Ado About Nothing*, IV. ii. 21, and often elsewhere. Fr. *défendre*, to forbid.

39. *limit*] bounds of allegiance.

41. *charge*] commission.

42. *griefs*] grievances, as in *2 Henry IV.* IV. ii. 36.

Such bold hostility, teaching his duteous land  
 Audacious cruelty. If that the king 45  
 Have any way your good deserts forgot,  
 Which he confesseth to be manifold,  
 He bids you name your griefs; and with all speed  
 You shall have your desires with interest,  
 And pardon absolute for yourself and these 50  
 Herein misled by your suggestion.

*Hot.* The king is kind; and well we know the king  
 Knows at what time to promise, when to pay.  
 My father and my uncle and myself  
 Did give him that same royalty he wears; 55  
 And when he was not six and twenty strong,  
 Sick in the world's regard, wretched and low,  
 A poor unminded outlaw sneaking home,  
 My father gave him welcome to the shore;  
 And when he heard him swear and vow to God 60  
 He came but to be Duke of Lancaster,  
 To sue his livery and beg his peace,  
 With tears of innocency and terms of zeal,  
 My father, in kind heart and pity moved,  
 Swore him assistance and perform'd it too. 65  
 Now when the lords and barons of the realm  
 Perceived Northumberland did lean to him,  
 The more and less came in with cap and knee;

48. *griefs*] *grieues* Qq 2-4; *griefe* Qq 7, 8. 49. *interest*] Qq 5-7; *interest*; or *interest*: Ff; *interest* Qq 1-4. 52. *The . . . king*] two lines in Ff.  
 54. *and my*] Qq 1, 2; *my* the rest. 61. *but to be*] Qq 1-3, 5, F; *but to the*  
 Qq 4, 5 (some copies), 6-8; *to be but* Ff 2-4. 64. *pity moved*] *pity-moved*  
 Anon. conj. ap. Cambridge.

51. *suggestion*] instigation, secret incitement. "Suggestion" was a word of sinister import. Cf. *King John*, iv. ii. 166; *Henry VIII.* iv. ii. 35; and T. Lodge, *Seneca* (ed. 1620, p. 739): "his Exile, which was . . . by the suggestion of impure Messalline."  
 56. *six and twenty strong*] Holinshed gives "three score" as the number of Bolingbroke's followers when he landed at Ravenspurgh.  
 57. *Sick . . . regard*] Rolfe compares *Richard II.* ii. i. 96: "in reputation sick," and *King Lear*, i. ii. 129: "sick in fortune."  
 58. *unminded*] unregarded. Ray, *Proverbs*: "Unminded, unmoned."  
 60. *And when . . .*] See *Richard II.* ii. iii. 113-136, 148-151, and iii. iii. 101-120.  
 62. *To sue his livery*] Upon the death of a tenant holding of the king *in capite* or in knight's service, the king entered into possession of his lands and tenements, and continued to hold them until the heir being of full age sued his livery (i.e. sued for the delivery of his lands) in the court of wards. See *Richard II.* ii. i. 201-204, and ii. iii. 129, 130.  
 63. *terms of zeal*] protestations of loyalty. So in *Merchant of Venice*, v. i. 205.  
 68. *more and less*] all, high and low, as in *Henry IV.* i. i. 209; and *Macbeth* v. iv. 12. Chaucer. *Treatise on the*



Met him in boroughs, cities, villages,  
 Attended him on bridges, stood in lanes, 70  
 Laid gifts before him, proffer'd him their oaths,  
 Gave him their heirs as pages, follow'd him  
 Even at the heels in golden multitudes.  
 He presently, as greatness knows itself,  
 Steps me a little higher than his vow 75  
 Made to my father, while his blood was poor,  
 Upon the naked shore at Ravenspurgh;  
 And now, forsooth, takes on him to reform,  
 Some certain edicts and some strait decrees  
 That lie too heavy on the commonwealth, 80  
 Cries out upon abuses, seems to weep  
 Over his country's wrongs; and by this face,

70. *Attended*] *Attend* Qq 4-8. 72. *heirs as pages,*] *heirs as pages*; Malone conj., Rann; *heirs, as pages*, F 4; *heirs, as pages* Qq, Ff 1-3, Cambridge. 72. *follow'd*] Capell; *followed* Qq, Ff. 80. *lie*] Qq 1-4; *lay* the rest. 82. *country's*] Rowe; *Countri*. Qq 5-8, Ff 1, 2; *Countrys* Ff 3, 4; *Countrey* *Countrie* or *Country* Qq 1-4.

*Astrolabe* (*Globe* ed., p. 39): "everiche in his degre, the more and the lasse."

68. *with cap and knee*] with cap in hand and with bended knee, obsequiously. Sidney, *The Lady of the May*: "And, with cap and knee be it spoken, it is your pleasure, neighbour Rixus, to be a wild fool"; Ford and Dekker, *The Sun's Darling* (Pearson's *Dekker*, iv. 299): "wise men stand with cap and knee to fooles"; and Randolph, *Hey for Honesty*, iii. iii.

70. *Attended*] waited for.

70. *stood in lanes*] stood in rows or files between which Bolingbroke passed. See Dekker, *The Peace is Broken* (Grosart, iv. 162): "a lane of Brokers, who handled their Pieces passing well"; and Sir J. Turner, *Pallas Armata* (1683) iii. xi. 213: "men standing in one row or lane, one behind another." A *Military and Sea Dictionary*, 1711, has "to make a lane. To draw up Men in two ranks facing one another, as on the side of a street, or the like, for any great Person to pass through." In *The Life of Thomas, Lord Cromwell*, 1602, a stage-direction runs: "Enter Crom., attended. The halbert-men make a lane." Others explain "thronged the lanes leading into the high road along which Bolingbroke passed."

72. *Gave him . . . him*] Cf. Masingier, *The Picture*, ii. ii: "humbly offer Their . . . heirs to their service."

The punctuation proposed by Malone and adopted by Rann is substantially the pointing of F 4, *Gave him their heirs, as pages, followed him*. Against the pointing of Qq and Ff 1-3 it may be said that pages in shows and pageants went before their masters. Cf. *The Three Lords and Three Ladies of London* (Hazlitt's *Dodsley*, vi. 472, 473): "Pomp. But, Fealty, canst thou declare to me The cause why all their pages follow them, When ours in show do ever go before? Fealty. In war they follow, and the Spaniard is Warring in mind." And *ibid.* p. 375 there is a stage-direction: "Enter the three Lords and their Pages: first Policy, with his page Wit before him, bearing a shield, etc."

74. *as greatness . . . itself*] as his greatness becomes conscious of itself. Delius explains: "Since greatness always becomes conscious of itself."

77. *naked*] bare, desolate. Hall's *Satires*, l. i: "To sit and sing by Granta's naked side."

79. *Some certain*] So in *Julius Caesar*, l. iii. 122. Vaughan needlessly proposes *Some searching*.

79. *strait*] strict, severe; as in 2 *Henry VI.* iii. ii. 258.

81. *Cries out upon*] denounces. North's *Plutarch*, *Fabius*: "the Tribunes never ceased crying out upon him in their orations to the people."

This seeming brow of justice, did he win  
 The hearts of all that he did angle for;  
 Proceeded further; cut me off the heads 85  
 Of all the favourites that the absent king  
 In deputation left behind him here,  
 When he was personal in the Irish war.

*Blunt* Tut, I came not to hear this.

*Hot.* Then to the point.

In short time after, he deposed the king; 90  
 Soon after that, deprived him of his life;  
 And in the neck of that, task'd the whole state;  
 To make that worse, suffer'd his kinsman March,  
 Who is, if every owner were well placed,  
 Indeed his king, to be engaged in Wales, 95  
 There without ransom to lie forfeited;  
 Disgraced me in my happy victories,  
 Sought to entrap me by intelligence;  
 Rated mine uncle from the council-board;  
 In rage dismiss'd my father from the court; 100  
 Broke oath on oath, committed wrong on wrong,  
 And in conclusion drove us to seek out

94. *well*] Qq 1-4; omitted Qq 5-8, Ff 1, 2; *right* Ff 3, 4. 99. *mine*] Qq 1-4; *my* the rest. 101. *committed*] *committing* Ff 2-4.

87. *In deputation*] as his deputies.  
 See note on iv. i. 32 *ante*.

88. *personal*] present in person, personally engaged. Cf. *Macbeth*, i. iii.  
 91. Richard, landing at Waterford, led his army, through the country of the Murrowghes and Byrnes, to Dublin; there he received news of the arrival of Bolingbroke at Ravenspurgh.

92. *in the neck of*] immediately after, following hard upon. North's *Plutarch*, *Pericles*: "suddenly in the neck of that, came news"; and Florio's *Montaigne*, i. xi: "torments . . . being redoubled upon him, one in the necke of another."

92. *task'd*] taxed. Minshew: "a Taske or taxe . . . Vide Taske and Taxe." Capgrave, *Chronicle of England* (ed. Hingeston, p. 282) says that the Percys complained that "the tasks that were gadered of the pupel, to here grete hurt, were spend neyther to worship of God, ne profite of the lond." Rushton (*Shakespeare Illustrated by the Lex Scripta*) quotes Coke (*Magna Charta*, 9 Henry III.): "for now the fifteneeth, which is also called the Task . . . is certainly rated upon every towne."

95. *engaged*] held as a hostage, as in v. ii. 44 *post*. Pope (ed. 2), adopting Theobald's suggestion, read *encag'd* (cf. "incaged" in *Venus and Adonis*, line 582), but no change is necessary.

97. *happy victories*] So Peele, *David and Bethsabe* (Prol., 2): "His holy style and happy victories," and North's *Plutarch*, *Hannibal and Scipio*: "such happy and famous victories."

98. *by intelligence*] by means of intelligencers or spies. The abstract term "intelligence" is used here, as often, for the concrete "intelligencer." See Webster, *The White Devil*, iii. ii:—

"a book,  
 'Wherein you have quoted, by intelligence,  
 The names of all notorious offenders."

So also Marston, *Antonio's Revenge*, iv. i: "When will the Duke hold fee'd intelligence, Keep wary observation in large pay." Hotspur's allusion is apparently to the "certain lord" who questioned him at Holmedon (i. iii. 33 *ante*). For a biting description of "an intelligencer" see Nashe, *Have with you* (Grosart, iii. 156, 157).

This head of safety, and withal to pry  
 Into his title, the which we find  
 Too indirect for long continuance.

105

*Blunt.* Shall I return this answer to the king?

*Hot.* Not so, Sir Walter: we'll withdraw a while.

Go to the king; and let there be impawn'd  
 Some surety for a safe return again,  
 And in the morning early shall mine uncle  
 Bring him our purposes: and so farewell.

110

*Blunt.* I would you would accept of grace and love.

*Hot.* And may be so we shall.

*Blunt.* Pray God you do. [*Exeunt.*]

#### SCENE IV.—York. The Archbishop's Palace.

*Enter the ARCHBISHOP OF YORK and SIR MICHAEL.*

*Arch.* Hie, good Sir Michael; bear this sealed brief  
 With winged haste to the lord marshal;

107. *Not . . . while*] two lines Ff. 110. *mine*] Qq 1, 2; my the rest.  
 111. *purposes*] Qq 1-3; *purpose* the rest. 113. *And*] *And*? Ff, Qq 7, 8.  
*God*] *Heaven* Ff. *Exeunt*] omitted Qq.

#### SCENE IV.

York . . .] Theobald. *Michael*] *Mighell, Mighel, Michell, Michel* or *Michael* Qq, Ff (and so throughout).

103. *This head of safety*] this armed force which we have raised for our security (Wright). Cf. 1. iii. 284 *ante*. There is possibly a play intended on "head," an armed force, and "head," a spring, source—we have sought out, in this insurrectionary force, the fountain-head of safety. This metaphorical use of "head" is common. Cf. Jonson, *Underwoods*, 84: "Then, hail to Mary! Spring Of so much safety to the Realm and King." Also *Hamlet*, 11. ii. 55; and Beaumont and Fletcher, *Cupid's Revenge*, 111. iv: "he is the storehouse And head of virtue."

104. A line of four stresses. See Abbott, *Shakespeare Grammar*, § 505. Pope would "regularise" the verse by reading *title too*. Other suggestions have been made, but no change is necessary.

105. *indirect*] not derived in the straight line of descent. Cf. *Henry V.* 11. iv. 94, and *Edward III.* 1. i, where Robert of Artois argues that Edward is the rightful heir to the throne of France: "You are the lineal watchman of our peace, And John of Valois indirectly climbs." There is possibly also an oblique reference to the "in-

direct crook'd ways" by which Bolingbroke "met" the crown (see 2 *Henry IV.* 11. v. 185).

108. *impawn'd*] given as a pledge or hostage, "engaged" (line 95).

#### SCENE IV.

1. *Sir Michael*] Nothing is known of this Sir Michael, but he was no doubt a priest,—perhaps the Archbishop's chaplain, as Moorman suggests. "Sir" was a usual title of courtesy given to priests. Qq and Ff exhibit numerous variations in the spelling of the name Michael—as Mighell (Q 1), Mighel, Michell, Michel, and Michael. Palsgrave (*Lesclarcissement*) has "Mighell, a proper name"; and "Mighill" is found in the York Mystery Plays (ed. Toulmin Smith, p. 394), and "Mihil" in Brome, *Covent-Garden Weeded*. "Mihell Drayton" occurs in an entry in Henslowe's *Diary* (ed. Collier, p. 163).

1. *brief*] letter. So Heywood, *The Iron Age* (Pearson, 11. p. 324): "here's a Briefe from Hecuba, Wherein she vows . . ."

2. *marshal*] A trisyllable as in *King Lear*, 11. iii. 9. Coles (*Dict.*) gives as

This to my cousin Scroop, and all the rest  
To whom they are directed. If you knew  
How much they do import, you would make haste. 5

*Sir M.* My good lord,  
I guess their tenour.

*Arch.* Like enough you do.  
To-morrow, good Sir Michael, is a day  
Wherein the fortune of ten thousand men  
Must bide the touch; for, sir, at Shrewsbury, 10  
As I am, truly given to understand,  
The king with mighty and quick-raised power  
Meets with Lord Harry: and, I fear, Sir Michael,  
What with the sickness of Northumberland,  
Whose power was in the first proportion, 15  
And what with Owen Glendower's absence thence,  
Who with them was a rated sinew too  
And comes not in, o'er-ruled by prophecies,  
I fear the power of Percy is too weak  
To wage an instant trial with the king. 20

*Sir M.* Why, my good lord, you need not fear;  
There is Douglas and Lord Mortimer.

*Arch.* No, Mortimer is not there.

4, 5. *To . . . haste*] three lines ending *directed. import, haste. Ff.* 6, 7.  
*My . . . tenour.*] arranged as by Steevens; one line Qq, Ff. 16. *with*] Qq  
1, 2, Ff; omitted the rest. 17. *a rated sinew*] Qq 1-3; *rated sinew* Q 4;  
*rated firmly* the rest. 18. *o'er-ruled*] Pope; *ouerrulde* Q 1; *ouerrulde*  
Qq 2-8; *ouer-rul'd* Ff.

separate forms "Marshal" and "Mareschal as Marshal." The Lord Marshal at this time was Thomas de Mowbray, Duke of Norfolk.

3. *Scroop*] Lord William Scrope, Earl of Wiltshire, who, with Sir Henry Green and Sir John Bushy, was executed at Bristol, on Tuesday, 29th July, 1399.

5. *How . . . import*] of what moment they are, how important their contents are; cf. Bacon, *Essays*, iii: "The true Placing of them, importeth exceedingly."

10. *bide the touch*] be put to the test, be tried, as gold is tried by the touchstone. So in *Edward III.* iii. iii: "Lords, . . . now's the time, that your intended force must bide the touch"; and in Jonson, *Every Man in his Humour*, iv. vi: "I am sure they will abide the touch." Cf. Lyly, *Euphues, Anatomy of Wit* (Bond, i. p. 219): "as the true golde is tryed by the touch"; and Beaumont and

Fletcher, *The Nice Valour*, iv. i: "He must be touch'd and tried for gold or dross . . . 'Tis hard to find a difference, but by the touch I'll try your metal sure."

15. *Whose . . . proportion*] whose quota was larger than that of any other man in the confederacy (Johnson). Cotgrave gives "Proportion . . . a proportion, rate, share, measure, quantity, size."

17. *arated sinew*] a source of strength which they valued. *Rated*, valued, prized. Thus Cotgrave: "Prisé: . . . Prised, rated, valued, esteemed." For the metaphor cf. *Troilus and Cressida*, i. iii. 142, 143. F, following Q 5, reads *rated firmly for a rated sinew*.

18. *o'er-ruled by prophecies*] The cause here assigned for Glendower's absence, which is not indeed specifically mentioned by Holinshed (see *Introd.*, p. xx), is of Shakespeare's own invention. Andrew Borde says of the "Walsh men" that "they do set

- Sir M.* But there is Mordake, Vernon, Lord Harry Percy,  
And there is my Lord of Worcester and a head 25  
Of gallant warriors, noble gentlemen.
- Arch.* And so there is; but yet the king hath drawn  
The special head of all the land together:  
The Prince of Wales, Lord John of Lancaster,  
The noble Westmoreland and warlike Blunt; 30  
And many mo corrivals and dear men  
Of estimation and command in arms.
- Sir M.* Doubt not, my lord, they shall be well opposed.
- Arch.* I hope no less, yet needful 'tis to fear;  
And, to prevent the worst, Sir Michael, speed: 35  
For if Lord Percy thrive not, ere the king  
Dismiss his power, he means to visit us,  
For he hath heard of our confederacy,  
And 'tis but wisdom to make strong against him:  
Therefore make haste. I must go write again 40  
To other friends; and so farewell, Sir Michael.

[*Exeunt.*]

25, 26. *And . . . gentlemen.*] Qq; three lines ending *Worcester, Warriors, Gentlemen*. Ff. 25. *there is*] *there's* Pope. 31. *mo*] *moe* Ff 1, 2; *more* Ff 3, 4. 31. *corrivals*] Ff; *corrials* or *corinales* Qq 1-6; *corrinales* Qq 7, 8. 33. *they*] Qq 1-3; *he* the rest. 36. *not*] Qq 2, 3; Ff 1-3; *not* the rest.

much by their kynred & prophecies" (Introduction of Knowledge, ch. 11). A Shrewsbury tradition points to the place from which Glendower is supposed to have witnessed the Battle of Shrewsbury.

25. *head*] See note on 1. iii. 284 ante.

28. *The special . . . land*] the national army or military forces of the crown, as opposed to the levies raised by the confederates. Sir John Davies (*The Discovrie of the True Causes*, etc., 1612) writes: "In ancient times the Lords and Captains did by Indenture covenant with the King to serve him in his wars with certain numbers of men . . . but at a later date Statutes were made for levying and mustering of soldiers by the King's special Commission."

31. *mo*] *moe*: "Mo" usually means more in number, "more" more in quantity. North's *Plutarch*, *Fabius*: "the one chanced to have moe prisoners than the other."

31. *corrivals*] comrades, associates. So Watson, *The Tears of Fancie* (Sonnet xvi):—

"Corrivals in my love whom fancie stroked;

Partners in love and partners in lamenting."

31. *dear*] noble, honourable, as in *Troilus and Cressida*, v. iii. 27: "Life every man holds dear; but the dear man Holds honour far more precious-dear than life."

32. *estimation and command*] repute and authority. See North's *Plutarch*, *Demetrius*: "Chrates the Philosopher . . . a man of great estimation and authority." Also T. M., *The True Narration of the Entertainment of his Royal Majesty* (1603): "a gentleman of great command and possession[s] near the Borders" (Arber's *English Garner*, viii. p. 498); and Heywood, *The Royall King*, ii: "it is a place Of honour . . . and of great command."

38. *of our confederacy*] that we are implicated in the conspiracy. Cf. North's *Plutarch*, *Agis and Cleomenes*: "the traitors that were of his confederacy."

39. *make strong*] strengthen ourselves. Cf. Capgrave, *Chronicle of England* (ed. Hingeston, p. 202): "thei toke nevyr no treus but to make hem strong ageyn us," and *ibid.* (p. 306f): "he mad him strong to dystroye the Kyng."

# ACT V

## SCENE, I.—*The King's Camp near Shrewsbury.*

*Enter the KING, PRINCE OF WALES, LORD JOHN OF LANCASTER, SIR WALTER BLUNT, and FALSTAFF.*

*King.* How bloodily the sun begins to peer  
Above yon busky hill! the day looks pale  
At his distemperature.

*Prince.* The southern wind

The King's . . . ] Capell; The camp at Shrewsbury. Theobald. Enter  
. . . ] See note *infra*. 1. *peer*] *peare* Qq 1-4. 2. *busky*] *bulky* Q 1.

Enter the *King* . . . ] In Qq and Ff the "Earle of Westmerland" is among the persons entering with the King. Capell omitted his name, for, as Malone has pointed out, the Earl was at this time in the rebel camp as a hostage for Worcester's safe return. See iv. iii. 108, 109 *ante*, and v. ii. 29, 32, 44 *post*.

1. *peer*] *peep*, *lit.* to look narrowly, pry. Cf. Cotgrave: "Poindre . . . to peep, or peer out (as a morning Sun over the top of a hill)"; *Romeo and Juliet*, i. i. 126; and Milton, *Nativity Ode*, 140: "the peering day."

2. *yon busky hill*] Blakeway, a Shrewsbury man, says that "yon busky hill" accurately describes Haughmond Hill over which the sun as seen from the battle-field would rise. *Busky* is from *busk*, a variant of *bush*, and signifies bushy. Cf. Lyly, *The Woman in the Moone*, iii. ii: "the busky groves"; and Chapman, *The Gentleman Usher*, i. i: "The busky groves that gag-tooth'd boars do shroud." Also Peele, *Edward I.* sc. xvii: "this busky wood." P. Levins, *Manipulus Vocabulorum*, 1590, has: "Buskye, dumosus." See also R. Yarington's *Two Tragedies in One* (1601), iii. ii (Bullen, *Old Eng. Plays*,

iv. 53): "The thickets full of buskes and scratching bryers." Capell conjectured, and Dyce (ed. 2) read, *bosky* (cf. *Tempest*, iv. i. 81).

3. *distemperature*] disorder, distempered condition. Cf. Peele, *The Arraignment of Paris* (1584), v. 56-58.—

"these pleasaunt shady woods,  
Where neither storm nor sun's distemperature

Have power to hurt by cruel heat or cold";

and Nashe, *Pierce Penilesse* (Grosart, ii. 66): "an absurd astrologically Discourse . . . wherein (as if hee had lately cast the heavens water, or bene at the anatomizing of the skies intrails in Surgeons hall) hee prophecieth of such strange wonders to ensue from stars distemperature." "Distemperature" was a medical term = unequal temperature. caused by the increase or diminution of any of the four principal humours in the body (Elyot, *Castell of Helth*, 1541). From medicine the word distemperature passed into the language of astrology.

3-6. *The southern wind* . . . ] Cf. Ben Jonson, *English Grammar*, quoting Sir Thomas More: "The south wind sometime swelleth of himself before a

Doth play the trumpet to his purposes,  
 And by his hollow whistling in the leaves 5  
 Foretells a tempest and a blustering day.  
*King.* Then with the losers let it sympathise,  
 For nothing can seem foul to those that win.  
[*The trumpet sounds.*]

*Enter WORCESTER and VERNON*

How now, my Lord of Worcester! 'tis not well  
 That you and I should meet upon such terms 10  
 As now we meet. You have deceived our trust,  
 And made us doff our easy robes of peace,  
 To crush our old limbs in ungentle steel:  
 This is not well, my lord, this is not well.  
 What say you to it? will you again unknit 15  
 This churlish knot of all-abhorred war?  
 And move in that obedient orb again  
 Where you did give a fair and natural light,

5. *by his* Qq 1, 2, Ff; *by the* Q 3; *by* Qq 4-8. 9. and *Vernon*] Theobald;  
 omitted Qq, Ff. 9. *Worcester*] *Worster* Ff. 13. *old*] *old uneasie* Qq 6-8.

tempest." *Doth play the trumpet to his purposes*, announces its purposes, or, as Johnson explains, the sun's purposes—"that which the sun portends by his unusual appearance." *Trumpet* = trumpeter, as in *Hamlet*, i. i. 150.  
 5. 6. *by his hollow* . . .] The same idea occurs in Virgil, *Aeneid*, x. 98 *et seq.* :—

"The hollow murmur'ing winds their due time kept."  
 8. *For nothing* . . .] Cf. *Macbeth*, i. iii. 38.  
 15, 16. *unknit . . . knot*] Cf. Norton and Sackville, *Gorboduc*, iv. ii: "Whan thus I saw the knot of love unknit"; and Fairfax, *Jerusalem Delivered* (1600), vi. 57 :—

"ceu flamina prima  
 Cum deprensa fremunt silvis, et  
 caeca volutant  
 Murmura, venturos nautis pro-  
 dentia ventos."  
 Cf. Bacon, *Essays*, xv: "there are certain hollow [cavos et veluti a longinquo] blasts of wind . . . before a tempest"; and Montaigne, *Essays*, iii. x: "Je sens à temps les petits vents qui me viennent taster et bruire au d'dans, avantcoureurs de la tempeste" ("the low winds which are the forerunners of the storm," Florio). *Hollow*, "as if reverberated from a cavity" (Schmidt). Cf. Milton's *Nativity Ode*, line 178; N. Breton, *Wits Private Wealth*, 1639 (Grosart, ii. ii): "Hollow windes are a signe of rain"; and Fletcher, *Valentinian*, v. ii: "hollow murmuring wind," an echo from Drayton's *England's Heroical Epistles* (1598), vi:

"Laid ope her heart for Cupid's shaft to hit,  
 Who never knots of love more surer knit."  
 Rolfe compares *Coriolanus*, iv. ii. 31, 32.  
 17. *move . . . again*] move again obediently in your proper orb. Cf. Beaumont and Fletcher, *The Loyal Subject*, v. v: "Lay down your arms again; move in that peace, That fair obedience you were bred in." The allusion is to the orbs or spheres in which, in the Ptolemaic system of astronomy, the stars are fixed and with which they revolve. Cf. Jonson, *The Staple of News*, ii. i: "we mingle not One in another's sphere, but all move orderly In our own orbs." For "obedient orb," orb of obedience, Wright compares *All's Well that Ends Well*, ii. iii. 167.

And be no more an exhaled meteor,  
A prodigy of fear, and a portent 20  
Of broached mischief to the unborn times?

*Wor.* Hear me, my liege :

For mine own part, I could<sup>\*</sup> be well content  
To entertain the lag-end of my life  
With quiet hours ; for, I protest, 25  
I have not sought the day of this dislike.

*King.* You have not sought it ! how comes it, then ?

*Fal.* Rebellion lay in his way, and he found it.

*Prince.* Peace, chewet, peace !

*Wor.* It pleased your majesty to turn your looks 30  
Of favour from myself and all our house ;  
And yet I must remember you, my lord,  
We were the first and dearest of your friends.  
For you my staff of office did I break  
In Richard's time ; and posted day and night 35  
To meet you on the way, and kiss your hand,  
When yet you were in place and in account  
Nothing so strong and fortunate as I.  
It was myself, my brother, and his son,  
That brought you home, and boldly did outdare 40

25. *protest*] Qq; do *protest* Ff.

40. *outdare*] Q 1, Ff; *outdate* the rest.

19. *exhaled meteor*] a meteor engendered of vapour, exhaled by the sun. So in *Romeo and Juliet*, III. v. 13. See note on II. iv. 318, 319 *ante*.  
20, 21. *A prodigy . . . times*] Meteors were believed to portend disasters. See Chapman, *Cæsar and Pompey*, IV. i:—

“where they threat their fall  
Speak not these prodigies with  
fiery tongues  
And eloquence?”

20. *portent*] Accented on the second syllable, as in *Othello*, v. ii. 45, and often elsewhere.

25. *hours*] A dissyllable, as in 2 *Henry IV.* IV. v. 109. Ff insert *do* before *protest*, apparently *metri gratia*.

26. *the day of this dislike*] this day of dissension, the discord of this day. Cf. *Troilus and Cressida*, II. iii. 236; *The Birth of Merlin*, I. ii: “If my poor presence breed dislike, great prince . . .”; and R. Brome, *The Northern Lasse*, III. i: “The whole plot . . . was meerlie to sowe dissension between you and your new married Ladie . . . in which if they

can prevail, and that the dislike continue between you . . .”

29. *chewet*] a chough, “a noisy chattering bird” (Theobald). Cotgrave has “Chouette . . . also, a Chough,” and “Chouette rouge. The Cornish Chough; the red-legd Chough.” See Pierre Bellon, *L'Histoire de la Nature des Oyseaux* (1555), VI. vi (De la Chouette, ou Chouca rouge): “L'on garde ce Chouca rouge aprivoisé, & luy apprend-on à parler . . . Il est moult criard, & se fait our de moult loing.” The “chouette” of the French proverb “Larron comme une chouette” is not the “choucas rouge” but the “choucas noir.” \* *New Eng. Dict.* gives an earlier example of “chewet” from J. Heywood, *Proverbs and Epigrams*, 1562: “Chatting to chiding is not woorth a chuet.” Many commentators explain “chewet” as a kind of pie made of mincemeat and fried in oil. Florio, as Elton points out, translates it, “falingotti” by “A dainty chewet or little mincepies.”

34, 35. *For . . . time*] See *Richard II.* II. iii. 26-28.



The dangers of the time. You swore to us,  
 And you did swear that oath at Doncaster,  
 That you did nothing purpose 'gainst the state;  
 Nor claim no further than your new-fall'n right,  
 The seat of Gaunt, dukedom of Lancaster : 45  
 To this we swore our aid. But in short space  
 It rain'd down fortune showering on your head;  
 And such a flood of greatness fell on you,  
 What with our help, what with the absent king,  
 What with the injuries of a wanton time, 50  
 The seeming sufferances that you had borne,  
 And the contrarious winds that held the king  
 So long in his unlucky Irish wars  
 That all in England did repute him dead :  
 And from this swarm of fair advantages 55  
 You took occasion to be quickly woo'd  
 To gripe-the general sway into your hand;  
 Forgot your oath to us at Doncaster;  
 And being fed by us you used us so  
 As that ungentele gull, the cuckoo's bird, 60

41. *dangers*] Qq 1-4; *danger* the rest. 42. *Doncaster*] Ff, Q 8; *Dancaster*  
 Qq 1-7. 43. *purpose*] Qq 1-4; *of purpose* the rest. 46. *swore*] Qq 1-4;  
*swears* Qq 5-7; *sware* the rest. 50. *a wanton*] Qq 1-4; *wanton* the rest. 53.  
*his*] Qq 1-4; *the* the rest. 56. *woo'd*] *woosed* Qq. 58. *Doncaster*] *Dan-*  
*caster* Qq 1-5.

41-45. *You swore . . . Lancaster*] Bolingbroke swore to the Percys at Doncaster that he would "demand no more, but the lands that were to him descended by inheritance from his father, and in right of his wife (Holinshed's *Chronicle*, iii. 498, ed. 1587).

44. *new-fall'n*] So in *As You Like It*, v. iv. 182; and J. Hall, *Satires*, iv. ii: "So new-fall'n lands have made him [a lawyer] in request."

45. *seat*] possessions, as in *Cymbeline*, v. iv. 60: "exiled, and thrown From Leonati seat," and *Henry V.* III. v. 47. 50. *wanton*] disordered.

51. *sufferances*] sufferings. So Florio's *Montaigne*, II. xxxvii: "The sufferances ['souffrances'] which simply touch us in minde doe much lesse afflict me then most men. . . . But the truly-essentiall and corporall sufferances, those I taste very sensibly."

52. *contrarious*] contrary, adverse. Cf. *Measure for Measure*, iv. i. 62; and Greene, *James IV.* II. ii: "With

how contrarious thoughts am I withdrawn!"

52-54. *And . . . dead*] See *Richard II.* II. iv. 7.

57. *the general sway*] the government of the state. For "general" cf. *Troilus and Cressida*, iv. ii. 69; and Beaumont and Fletcher, *Women Pleased*, iv. i: "A rebel to the general state," i.e. the commonwealth.

60-64. *As that . . . swallowing*] Cf. *King Lear*, I. iv. 235, 236: "The hedge-sparrow fed the cuckoo so long, That it had it head bit off by it young"; and Massinger, *The Picture*, II. iii: "Soldiers, that, like the foolish hedge-sparrow, To their own ruin, hatch this cuckoo peace." In Holland's *Plinie*, x. ix, we read that the cuckoo lays her egg in the nest of some small bird, which "being thus deceived, hatcheth the egge & bringeth vp the chick of another bird. And this yong Cuckow beeing greedy by kind, beguiling the other yong birds and intercepting the meat from them,

Useth the sparrow ; did oppress our nest ;  
 Grew by our feeding to so great a bulk  
 That even our love durst not come near your sight  
 For fear of swallowing ; but with nimble wing  
 We were enforced, for safety sake, to fly 65  
 Out of your sight and raise this present head ;  
 Whereby we stand opposed by such means  
 As you yourself have forged against yourself,  
 By unkind usage, dangerous countenance,  
 And violation of all faith and troth 70  
 Sworn to us in your younger enterprise.

*King.* These things indeed you have articulate,

67. *we*] you Capell. 71. *your*] omitted Ff 1, 2. 72. *articulate*] articulated Ff.

groweth hereby fat and faire-liking : whereby it comes into speciall grace and fauour with the dam of the rest, and nource to it. . . . The rest, which are her own indeede, she sets no store by . . . yea, and suffereth them to be eaten and deuoured of the other euen before her face : and this she doth so long, vntill the yong cuckow being once fledged & readie to flic abroad, is so bold as to sieze on . . . and to eat her vp that hatched her." Chaucer, *Parliament of Foules*, lines 610-613, addresses the cuckoo as a "glotoun" and the "morderer of the heysugge on the braunche That broghte thee forth."

60. *gull*] an unfledged nestling, as in *Timon of Athens*, II. i. 31. Dyce quotes Wilbraham's *Cheshire Glossary* : "Gull. A naked gull : so are called all nestling birds in quite an unfledged state."

60. *the cuckoo's bird*] the chick or young of the cuckoo. Cf. *Titus Andronicus*, II. iii. 154; and *3 Henry VI.* II. i. 91 : "that princely eagle's bird." See also J. Heywood, *The fourth hundred of Epigrammes*, xxii (*The wren and her birdes*), where the young wren reproves the mother bird, "So should ye our dam deale with your birdes now." O.E. *brid*, a young bird, a chick.

64. *of swallowing*] of being swallowed. Schmidt, *Shakspeare Lexicon*, 1418 b.

66. *raise . . . head*] See note to IV. iii. 103 ante.

67. *opposed*] opposed as enemies, in opposition to one another. Cf. I. i. 9 ante.

67. *by such means*] by reason of such grounds [of offence]—an elliptical construction. "By means of" sometimes = by reason of, owing to, as in Bacon, *Henry VII.* : "their bodies were buried by him [the priest] in some place, which, by means of the priest's death soon after, could not be known." Cf. also *2 Henry VI.* II. i. 178 : "by this means Your lady is forthcoming yet at London," i.e. by reason of or in consequence of this.

69. *dangerous countenance*] haughty, threatening looks. Ascham, *Schoolmaster*, says that a young gentleman learns at Court, "To face, stand foremost, shove back : and to the meaner man, or unknowne in the Court to seeme somewhat solemne, coye, big, and dangerous of looke, taulk, and answer." Elyot writes (*The Governour*, II. ii) : "the words or countenances of a nobleman should be in the stead of a firm and stable law to his inferiors, yet is not Majesty alway in haughty or fierce countenance," and again (*ibid.* II. v) : "often have I heard people say when men in great authority have passed by, without making gentle countenance to those who have done them reverence, This man weeneth with a look to subdue all the world." Nothing, he concludes, is a greater blemish than a "haughty countenance." For "dangerous," threatening, see *King John*, IV. ii. 213.

72. *articulate*] set forth in articles. Ff *articulated*, which is preferred by some editors. Steevens cites Kyd, *The Spanish Tragedy*, III. i : "To end

Proclaim'd at market crosses, read in churches,  
 To face the garment of rebellion  
 With some fine colour that may please the eye 75  
 Of fickle changelings and poor discontents,  
 Which gape and rub the elbow at the news  
 Of hurlyburly innovation :  
 And never yet did insurrection want  
 Such water-colours to impaint his cause 80

those things articulated here." A past participle "articulate" occurs frequently, however, in Foxe, *Acts and Monuments*, and elsewhere. So also "create," "exasperate," "consecrate," "ruinate," etc.

74. 75. *face . . . colour*] An allusion to the fashion of facing, *i.e.* trimming or edging, a garment with a cloth of different colour. Steevens quotes from the *Interlude of Nature* :—

"His hosen shall be freshly garded  
 Wyth colours two or thre."

For the metaphor of "garment" cf. Bacon, *Advancement of Learning*, xxiii. 3: "behaviour seemeth to me as a garment of the mind, and to have the conditions of a garment"; and Elyot, *The Governour*, iii. xiv: "Magnanimity . . . is, as it were, the garment of virtue."

76. *changelings*] turncoats, renegades, as in Heywood, *The Royall King*, iii (Pearson, vi. 38): "He scorneth to be a changeling, or a shifter," and North's *Plutarch, Demosthenes*: "not only he never changed all his lifetime, but . . . he lost his life, because he would be no changeling." See also Butler, *Hudibras*, iii. ii: "'twas not long Before from world to world they swung. As they had turned from side to side, And, as the changelings liv'd, they dy'd." Daniel (*Civil Wars*, i) writes that Bolingbroke was welcomed "Of th' altering vulgar, apt for changes still, As headlong carry'd with a present will."

76. *discontents*] malcontents, as in Antony and Cleopatra, i. iv. 39. Malone quotes from Webster and Marston's *Malcontent*: "What, play I well the free-breath'd discontent."

77. *gape*] So in Chapman, *The Second Maiden's Tragedy*, ii. iii: "give 'em to the hungry; there's one gapes". Cf. North's *Plutarch Sertorius*: "numbers of people . . . that gaped still for

change of government"; and *Edward III.* iii. 1: "Spendthrifts, and such as gape for nothing else But change and alteration of the state".

77. *rub the elbow*] rub their elbows to express their satisfaction. *Love's Labour's Lost*, v. ii. 109; and Jonson, *Bartholomew Fair*, iii. i: "Cokes. That again, good ballad-man, that again. [*He sings the burden with him.*] O rare! I would fain rub mine elbow now." Joy was supposed to cause the elbow to itch, and hence to rub the elbow was an outward sign of great inward satisfaction. See Nashe, *The Unfortunate Traveller* (McKerrow, ii. 321): "my hart hopt and danst, my elbowes itcht, my fingers friskt, I wist not . . . what I did for joy." Cf. also Guilpin's *Skialetheia* (Grosart, p. 25), quoted by Wright; Hall's *Satires*, iv. i; and C. Cotton, *Scarronides* (1664), ed. 1715, p. 41.

78. *innovation*] commotion, as in *Othello*, ii. iii. 42. where Hart quotes Chettle, *Kind Heart's Dreame* (New Shak. Soc., p. 66), 1592: "to see the shameful disorder and routes that sometime in such publike meetings [plays] are used. The beginners are . . . some lewd mates that long for innovation; and when they see advantage . . . they will . . . make boote of clothes, hats, purses, or whatever they can lay hold on in a hurley burley." Cf. North's *Plutarch, Artaxerxes*: "such as desired innovation and change, and that could not away with quiet life"; and see the play of *Sir Thomas More* (ed. Dyce, p. 28), where "innovation" seems to mean riot, insurrection. *Hurlyburly*, tumultuous. Here an adjective; but usually a noun, as in *Macbeth*, i. i. 3.

80. *Such . . . cause*] Cf. Bacon, *Advancement of Learning*, xxiii. 32: "the covefing of defects . . . may be done . . . by colour. . . Colour is

Nor moody beggars, starving for a time  
Of pellmell havoc and confusion.

*Prince.* In both your armies there is many a soul  
Shall pay full dearly for this encounter,  
If once they join in trial. •Tell•your nephew, 85  
The Prince of Wales doth join with all the world  
In praise of Henry Percy: by my hopes,  
This present enterprise set off his head,  
I do not think a braver gentleman,  
More active-valiant or more valiant-young, 90  
More daring or more bold, is now alive  
To grace this latter age with noble deeds.  
For my part, I may speak it to my shame,  
I have a truant been to chivalry;  
And so I hear he doth account me too; 95  
Yet this before my father's majesty—  
I am content that he shall take the odds  
Of his great name and estimation,

81. *moody*] *muddy* Qq 6-8. 83. *your*] Qq; *our* Ff. 88. *off*] Ff; of Qq.  
90. *active-valiant*] hyphen Theobald; *active, valiant* Qq 1, 2, Ff; *active, more valiant* the rest. 90. *valiant-young*] hyphen Theobald; *valiant yong* (or *young*) Qq, Ff. 95. *majesty*—] Johnson; *maiestie*, Qq, Ff.

when men make a way for themselves to have a construction made of their faults or wants, as proceeding from a better cause." *Water-colours* = thin pretexts that will not hold. Henry Peacham (*Compleat Gentleman*, 1622) observes that "painting in Oyle . . . is generally of more esteeme then working in water colours." The latter is more rapidly executed and "beside, oyle nor oyle-colours, if they drop upon apparell, wil not out; when water-colours will with the least washing" (Tudor and Stuart Library Reprint, pp. 129, 130). "Impaint" is used only here by Shakespeare; later examples are given in *New Eng. Dict.*

81. *moody*] either sullen, as in 1. iii. 19 *ante*, and *Comedy of Errors*, v. i. 79, or angry, savagely desperate, as in 2 *Henry IV.* iv. iv. 39. Cf. Florio's *Montaigne*, i. xlvii: "rashly and moodily to pursue the stragglers of the victorie"; and Shelton's *Don Quixote*, ii. xxix: "Don Quixote, all moody and cholerick, began to cry out. . . ."

82. *pellmell*] Usually an adverb, but here an adjective, as in Florio's *Montaigne*, i. xlviii: "[fiery javelins] might in a pell-mell confusion produce a common incommodie."

83. *your armies*] The King's army and that of the rebels. Wright explains Hotspur's and Douglas's. F, reading *our armies*, may be right.

84. *dearly*] A trisyllable; see note on iii. i. 67 *ante*.

88. *set off his head*] not being set down against him, "taken from his account" (Musgrave). See 2 *Henry IV.* iv. i. 145: "every thing set off that might so much as think you enemies."

90. *active-valiant . . . valiant-young*] The hyphens are Theobald's. We find "valiant active" in Norton and Sackville's *Gorboduc*, iv. 317: "His valiant active arms, his manly breast." Hamner proposed *valued young* for *valiant-young*, whereon Johnson remarks, "I think the present gingle has more of Shakespeare." Steevens notes the "same kind of gingle" in Sidney's *Astrophel and Stella*: "young-wise, wise-valiant." Cf. Sidney, *Astrophel and Stella*, lxxxii: "Most sweet-fair, most fair-sweet," and Florio's *Montaigne*, i. xxxix: "truly-pure and purely true philosophie."

95. *estimation*] reputation, as in iv. iv. 32 *ante*.

And will, to save the blood on either side,  
 Try fortune with him in a single fight. 100  
*King.* And, Prince of Wales, so dare we venture thee,  
 Albeit considerations infinite  
 Do make against it. No, good Worcester, no,  
 We love our people well; even those we love  
 That are misled upon your cousin's part; 105  
 And, will they take the offer of our grace,  
 Both he and they and you, yea, every man  
 Shall be my friend again and I'll be his:  
 So tell your cousin, and bring me word  
 What he will do: but if he will not yield, 110  
 Rebuke and dread correction wait on us  
 And they shall do their office. So, be gone;  
 We will not now be troubled with reply:  
 We offer fair; take it advisedly.

[*Exeunt Worcester and Vernon.*]

*Prince.* It will not be accepted, on my life: 115  
 The Douglas and the Hotspur both together  
 Are confident against the world in arms.

*King.* Hence, therefore, every leader to his charge;  
 For, on their answer, will we set on them:  
 And God befriend us, as our cause is just! 120

[*Exeunt all but the Prince of Wales and Falstaff.*]

*Fal.* Hal, if thou see me down in the battle, and bestride  
 me, so; 'tis a point of friendship.

*Prince.* Nothing but a colossus can do thee that friend-  
 ship. Say thy prayers, and farewell.

100. *a single*] *single* Qq 2-5. 101. *venture*] *venter* Ff 1-3. 103. *Wor-*  
*cester*] *Worster* Ff. 114. *Exeunt . . .*] Theobald (subst.); Exit Worcester.  
 Qq, Ff. 120. *Exeunt . . .*] subst. Qq, Ff. 121-124. *Hal, . . . farewell*]  
 four lines ending *battel friendship. friendship farewell* Qq, Ff; F has *battell,*  
*friendship. friendship farewell.* 122. *me, so*] Ff; *me, so, Qq 1-3; me, so,*  
*Q 4; me so, the rest.*

105. *upon . . . part*] upon your kins-  
 man Hotspur's side. Holinshed,  
*Chronicle* (ed. 1587), iii. 759: "On  
 the earle of Richmonds part were slaine  
 scarce one hundred persons."

109. A line of four stresses. Abbott,  
*Shakespeare Grammar*, § 505. Pope  
 substituted *return* for *bring*, and  
 Capell read *and then bring*. Elton  
 would scan *bring* as two syllables.

111. *wait on*] are in attendance on.  
 114. *take it advisedly*] consider  
 carefully the offer we make.

116. *The Douglas and the Hotspur*]  
 See note on i. iii. 261 *ante*.

118. *charge*] command, as in *Henry*  
*V.* iv. iii. 6; *Richard III.* v. iii. 25;  
 and Heywood and Rowley, *Fortune*  
*by Land and Sea*, iv. iii: "Every com-  
 mander once more to his charge!"

121, 122. *bestride me*] Steevens ob-  
 serves that, in the Battle of Agincourt,  
 King Henry did this act of friendship  
 for his brother the Duke of Gloucester.  
 See North's *Plutarch*, *Coriolanus*: "a  
 Roman soldier being thrown to the  
 ground even hard by him, Martius  
 straight bestrid him, and slew the  
 enemy, with his own hands, that had  
 before overthrown the Roman."

*Fal.* I would 'twere bed-time. Hal, and all well. 125

*Prince.* Why, thou owest God a death. [Exit.

*Fal.* 'Tis not due yet; I would be loath to pay him before his day. What need I be so forward with him that calls not on me? Well, 'tis no matter; honour pricks me on. Yea, but how if honour prick me off when I come on? how then? Can honour set to a leg? no: or an arm? no: or take away the grief of a wound? no. Honour hath no skill in surgery, then? no. What is honour? a word. What is in that word honour? what is that honour? air. A trim 135 reckoning! Who hath it? he that died o' Wednesday. Doth he feel it? no. Doth he hear it? no.

125. 'twere] Q 1; it were the rest. 126. God] heaven Ff. 126. Exit.] Hammer; omitted Qq, Ff. 130. Yea] omitted Ff. 131. how then? Can] Qq 2, 3, Ff 1, 2; how then can Qq 1, 4-6; how then can, Q 7; how then, can Q 8; how then; can Ff 3, 4. 131. set to] set too Ff 1, 2. 134, 135. What is in . . . that honour?] Qq 1, 3, 4; (in omitted Q 4); What is in that word? honor: what is that honour? Q 2; what is that word honour? the rest. 136. o'] Hammer; a Qq Ff.

125. I . . . bed-time] Suggested by the prince's "Say thy prayers" (Elton).

126. thou owest . . . death] So in *Jack Straw*, i (Hazlitt's *Dodsley*, v. 381): "We owe God a death, and we can but die"; and Dekker, *Satiromastix* (Pearson, i. 232): "I owe God a death, and if he will make me pay't against my will, He say tis hard dealing." The word-play on "death" and "debt" occurs as early as the first English translation of the *De Imitatione Christi*, c. 1400 (ed. Ingram, p. 88): "gode menne þat payed her dette of holy deþe." Also Heywood and Rowley, *Fortune by Land and Sea*, i. ii: "He ow'd a death, and he hath paid that debt."

127, 128. I would . . . day] Cf. Lyly (Bond, iii. 451):—

"In youth who dies or else is slaine  
pales nature but a debt yts due.

Who yongest dies he doth  
<but> paye

A debt (he owes) before the day."

129, 130. honour pricks me on] "Honour, the spur that pricks the princely mind," is the first line in the First Presenter's speech in Peele's *Battle of Alcasar*, 1594. Echoes of "honour pricks me on" occur in

N. Field's *Woman is a Weathercock* (1612), i. ii (Hazlitt's *Dodsley*, xi. 23); and Beaumont and Fletcher's *Humorous Lieutenant*, iii. iii. 3.

131. set to a leg] put on a leg that is cut off (Wright). Huloet (*Dictionnaire*, 1572) has: "Set to. Appono, is. Mettre, apposer. Adjustre." F gives set, too, but too is a common misprint for to. Readers of Don Quixote will remember the balsam of Fierabras, and its properties—Shelton's *Don Quixote*, Part II. ii. "when thou shalt see that in any battle I be cloven in twain . . . thou shalt take fair and softly that part of my body that is fallen to the ground, and put it up again, with great subtlety on the part that rests in the saddle . . . then presently . . . thou shalt see me straight become sounder than an apple."

132. grief] pain, as in i. iii. 51 ante.

135. what is that honour? air] Cf. S. Daniel, *The Golden Age*: "that name, That idle name of wind . . . that empty sound called Honour"; and *The Birthe of Hercules* (c. 1600), ii. i: "honour . . . is but a shadow."

135. trim] Used ironically, as in Beaumont and Fletcher, *The Scornful Lady*, iv. ii: "Be civil! There's a trim persuasion."

'Tis insensible, ther? yea, to the dead. But will it not live with the living? no. Why? detraction will not suffer it. Therefore I'll none of it. Honour is 140 a mere scutcheon: and so ends my catechism. [*Exit.*]

SCENE II.—*The Rebel Camp.*

*Enter WORCESTER and VERNON.*

*Wor.* O, no, my nephew must not know, Sir Richard,  
The liberal and kind offer of the king.

*Ver.* 'Twere best he did.

*Wor.* Then are we all undone.

It is not possible, it cannot be,  
The king should keep his word in loving us; 5  
He will suspect us still, and find a time  
To punish this offence in other faults:  
Suspicion all our lives shall be stuck full of eyes;

138. 'Tis] *Is it* Ff. 138, 139. will it not . . . living?] *will not . . . living*; Q 1.

## SCENE II.

The Rebel Camp.] Malone. 2. and] omitted Qq 2-8, Ff. 3. are we all undone] Qq 5-8; we are all undone Ff; are we all under one Qq 1-4. 5. should] Qq 1-3; would the rest. 7. other] Qq 1-4; others the rest. 8. Suspicion] Rowe (ed. 2); Supposition Qq, Ff.

138. insensible] not to be apprehended by the senses.

141. scutcheon] a funeral escutcheon or hatchment, as Warburton points out. The scutcheon was the lowest description of heraldic ensign allotted for funerals. Mere gentlemen had no pennon, but as many scutcheons as were desired (J. G. Nichols, *Diary of Henry Machyn*, p. xxxi). In Machyn's *Diary*, we read that "Master Coldwell gentleman, and a lawyer" was buried "with half a dozen scocheons of buckram" (p. 309), and that "Mistress Draper had two dozen" (p. 144). The scutcheons, which were of metal, silk, buckram, paper royal or pasted paper, were fastened up in the churches.

## SCENE II.

2. liberal and kind] So Q 1. The rest omit *and*, apparently for the metre's sake. S. Walker conjectured *liberal-kind*, and Anon. (*ap. Cambridge*) proposed *kind and liberal*. Cf. "kind and liberal" in Sir John Davies's *Epigrams*, xix.

3. all undone] For all under one of Qq 1-4 cf. Dekker and Webster, *Northward Ho*, ii (Pearson, iii. 25): "your man shall bring all [money etc.] under one"; Brome, *A Mad Couple well Match'd*, iii. i (Pearson, i. 59): "He tell you . . . what I have done for you besides in my late absence, and all under one"; and Nashe, *Have with you* (Grosart, iii. 14).

8. Suspicion . . . eyes] So Rowe (ed. 2). Steevens, after Farmer, read: *Suspicion shall be all stuck full of eyes*, a line of ten syllables. Johnson says that the same image of suspicion is exhibited in a Latin tragedy called *Roxana* (1632), by Dr. William Alabaster. Dekker in *The King's Entertainment*, 1604 (Pearson, i. 297), introduces Fame as "A Woman in a Watchet Roabe thickly set with open Eyes and Tongues"; and Spenser describes Envy (*Faerie Queene*, i. iv. 31) as clad, "all in a kirtle of discoloured say . . . ypaainted full of eyes." See Jonson, *The Poetaster* (1601), v. i: "Look, how many plumes are placed

For treason is but trusted like the fox,  
 Who, ne'er so tame, so cherish'd and lock'd up, 10  
 Will have a wild trick of his ancestors.  
 Look how we can, or sad, or merrily,  
 Interpretation will misquote our looks,  
 And we shall feed like oxen at a stall,  
 The better cherish'd, still the nearer death. 15  
 My nephew's trespass may be well forgot;  
 It hath the excuse of youth and heat of blood;  
 And an adopted name of privilege,  
 A hare-brain'd Hotspur, govern'd by a spleen:  
 All his offences live upon my head 20

10. *ne'er*] Ff; *never* Qq. 12. *we*] Qq 1-3; *he* the rest. 15. *cherish'd*.  
*still*] *cherisht still* Q 1.

On her huge corps, so many waking eyes Stick underneath." The imagery may be traced to Virgil, *Æneid*, iv. 180 *et seq.*, and *Ezekiel* x. 12: "And their whole body, and their backs, and their hands, and their wings . . . were full of eyes round about"; also *Revelation* iv. 6, 8. It has not, I think, been suggested to allow *Supposition* (Qq and Ff) to stand, omitting *all our lives*. The line is then decasyllabic, reading "Supposition" in four syllables as in D'Avenant, *The Cruel Brother* (1630), v. i: "Supposition, with arguments of strength."

11. *a wild trick* . . .] a trait of inherited wildness. "Trick" often means a trait of character, as in Beaumont and Fletcher, *The Maid in the Mill*, iii. i: "In you a wildness is a noble trick, And cherish'd in ye, and all men must love it."

12. *Look . . . merrily*] Cf. Caxton, *Reynard the Fox* (Arber, p. 60): "[Reynard's children] playe alle grymmyng and where they hate they loke frendly and meryly . . . This is the nature of the foxe."

13. *Interpretation . . . looks*] unfriendly critics will put an ill construction upon our looks. Cf. *Winter's Tale*, iv. iv. 363; also Chapman and Shirley, *Philip Chabot, Admiral of France*, ii. iii; and Bacon, *Essays* (Epist. Dedic.), 1597: "These fragments of my conceits were going to print; To labour the state of them had bin troublesome, and subject to interpretation." In our text "Interpretation" = our critics or judges, an abstract for a concrete term; "misquote" = put an ill

construction upon, "quote" meaning to read, to interpret (*Titus Andronicus*, iv. i. 50), and "mis-" signifying unfavourably (cf. "miscaste," in Gower, *Confessio Amantis*, iii. 110: "On me, that sche miscaste hire yhe," i.e. cast an unfriendly look upon me).

18. *an adopted . . . privilege*] the surname "Hotspur" which Percy has adopted privileges his trespass. A "hotspur" was a common name for a rash, impulsive person, but, according to *New Eng. Dict.*, the word first occurs as surname of Sir Henry Percy. See Nashe, *Pierce his Supplication to the Divell* (McKerrow, i. 161): "a number of hypocritical hot-spurs"; and J. Hooker, *Girald. Irel.* in Holinshed, ii. 97 (quoted in *New Eng. Dict.*): "He was . . . in matters of importance an headstrong hotspur" (1586).

19. *hare-brain'd*] rash, impulsive, as in North's *Plutarch, Marcellus*: "a hot harebrained man." J. Wilkins, *Essay towards a Real Character*, 1668, distinguishes between "hare-brain'd" = rash and "hair-brain'd" = conceited. 19. *govern'd by a spleen*] mastered by an impetuous disposition (Moorman). Gifford: "The spleen seems to have been considered as the source of any sudden or violent ebullition, whether of mirth or of anger."

20. *live*] are living and active. Cf. Sidney, *The Lady of May*: "Great, sure, is she, on whom our hopes do live." Dyce (ed. 2) reads *lie*, and S. Walker observes that "lie" and "live" were frequently confounded by the composers (*Critical Examination*, ii, 209).



And on his father's, we did train him on,  
 And, his corruption being ta'en from us,  
 We, as the spring of all, shall pay for all.  
 Therefore, good cousin, let not Harry know,  
 In any case, the offer of the king. 25  
*Ver.* Deliver what you will; I'll say 'tis so.  
 Here comes your cousin.

*Enter HOTSPUR and DOUGLAS.*

*Hot.* My uncle is return'd :  
 Deliver up my Lord of Westmoreland.  
 Uncle, what news? 30  
*Wor.* The king will bid you battle presently.  
*Doug.* Defy him by the Lord of Westmoreland.  
*Hot.* Lord Douglas, go you and tell him so.  
*Doug.* Marry, and shall, and very willingly. [*Exit.*  
*Wor.* There is no seeming mercy in the king. 35  
*Hot.* Did you beg any? God forbid!  
*Wor.* I told him gently of our grievances,  
 Of his oath-breaking; which he mended thus,  
 By now forswearing that he is forsworn :  
 He calls us rebels, traitors; and will scourge 40  
 With haughty arms this hateful name in us.

26, 27. *Deliver . . . cousin*] one line Qq. 28. *Enter . . .*] Rowe; *Enter Percy.* (after line 25) Q 1; *Enter Hotspur.* (after line 25) the rest. 30.  
*news ?*] *newe*—? F. 37. *our*] *your* Qq 6-8.

21. *train . . . on*] lure . . . on, entice. North's *Plutarch, Agesilaus*: "by their persuasions they trained him on to this attempt."

26. *Deliver*] report, as in i. iii. 26 *ante*. 31. *bid . . . battle*] offer battle, as in *3 Henry VI.* i. ii. 71; and Chapman, *Alphonsus, Emperor of Germany*, iv. iii: "The Lord of Collen . . . Will bid you battle in the open field."

31. *presently*] immediately, as often in Shakespeare and elsewhere.

32. *Defy . . .*] Capell transfers this line to Hotspur—"whose impatience," Malone argues, "would scarcely suffer any one to anticipate him on such an occasion."

33. *Douglas*] Scanned as a trisyllable by Malone. Theobald and Capell satisfy the metre otherwise by reading *go you then* and *do you go* respectively.

34. *Marry, and shall*] indeed, and I shall, with all my heart—an expression of eager assent. So Jonson, *Volpone*, v. i: "*Lady P.* Sir, I must have a fairer answer. *Mos.* Madam! Marry, and shall: pray you, fairly quit my house"; and D'Avenant, *News from Plymouth*, iii: "*In.* . . . give me your glove! *Ca.* Marry, sir, and shall!"

35. *no seeming mercy*] no appearance or sign of mercy.

36. *God forbid!*] S. Walker gives these words to Worcester.

39. *By . . . forsworn*] by now denying with a false oath that he has broken his oath. "Forswear" here includes the meanings to deny upon oath (as in *Romeo and Juliet*, i. v. 34), and to swear falsely (as in *Love's Labour's Lost*, v. ii. 440).

*Re-enter DOUGLAS.*

- Doug.* Arm, gentlemen, to arms! for I have thrown  
 A brave defiance in King Henry's teeth,  
 And Westmoreland, that was engaged, did bear it;  
 Which cannot choose but bring him quickly on. 45
- Wor.* The Prince of Wales stepp'd forth before the king.  
 And, nephew, challenged you to single fight
- Hot.* O, would the quarrel lay upon our heads,  
 And that no man might draw short breath to-day  
 But I and Harry Monmouth! Tell me, tell me, 50  
 How show'd his tasking? seem'd it in contempt?
- Ver.* No, by my soul; I never in my life  
 Did hear a challenge urged more modestly,  
 Unless a brother should a brother dare  
 To gentle exercise and proof of arms. 55  
 He gave you all the duties of a man;  
 Trimm'd up your praises with a princely tongue,  
 Spoke your deservings like a chronicle,  
 Making you ever better than his praise  
 By still disparaging praise valued with you; 60

42. *Re-enter Douglas*] Capell; *Enter Douglas* Qq. *Ff.* 51. *tasking*] Q x; *talking* the rest.

44. *engaged*] See note on iv. iii. 95 *ante*.

51. *his tasking*] his challenge (cf. iv. i. 9 *ante*), or perhaps the accusation or censure expressed or implied in his challenge or on which the challenge was based. Task and tax (= to accuse or censure) are metathetical forms of the same word. Cf. Beaumont and Fletcher, *The Maid in the Mill*, iii. i: "What's here? the Count Otranto task'd for a base villainy?"; and Christopher Beeson, *To Thomas Heywood*, 1612 (in Heywood's *Apology for Actors*, p. 11): "Let others taske things honest." See also *As You Like It*, ii. vii. 71, 86, and *The Tragedie of Nero* (1624), iv. iv: "false guiltines Thinking each taxing pointed out it selfe."

54, 55. *Unless . . . arms.*] Cf. Kyd, *Soliman and Perseda*, i. iii: "And be our tilting like two brothers sportes, That exercise their war with friendly blowes."

56. *all . . . man*] a manly observance and respect. Cf. *Hamlet*, i. ii. 88: "'Tis sweet and commendable in your nature, Hamlet. To give these mourning duties to your father," i.e. the dues and observances of mourning. I think "of a man" refers to the Prince and

not to Hotspur; the words are perhaps parallel to "with a princely tongue" in line 57, and "like a chronicle" in line 58. Minshew defines "Dutie" as "that which by law of nature or civill respect is due to one." Wright explains: "attributed to you all the qualities which are proper to a man"; and Elton gives "compliments due to a man."

57. *Trimm'd up*] "To Trimme up: to polish, to finish perfectly," Minshew.

59, 60. *Making . . . with you*] The courtesy of our ancestors strained after the most extravagant vein of compliment. Sidney writes to Stella (*Astrophel and Stella*, xxxv): "Not thou by praise, but praise in thee is rais'd," and again he writes of his mistress (*ibid.* xxxvii): "We Abase her praise, saying, She doth excel." Cf. *Tempest*, iv. i. 10, 11; Massinger, *Duke of Milan*, i. iii: "When most I strive to praise thee, I appear A poor detractor"; and Drummond, *Poems* (*Muses' Library*, i. 36): "a wall so fair is rais'd That it is but abased even when praised."

60. *By still . . . you*] A "foolish line" and "the player's nonsense" are Warburton's comments — on which

And, which became him like a prince indeed,  
 He made a blushing cital of himself;  
 And chid his truant youth with such a grace  
 As if he master'd there a double spirit  
 Of teaching and of learning instantly. 65  
 There did he pause: but let me tell the world,  
 If he outlive the envy of this day,  
 England did never owe so sweet a hope,  
 So much misconstrued in his wantonness.  
*Hot.* Cousin, I think thou art enamoured 70  
 On his follies: never did I hear  
 Of any prince so wild a libertine.  
 But be he as he will, yet once ere night  
 I will embrace him with a soldier's arm,  
 That he shall shrink under my courtesy. 75  
 Arm, arm with speed: and, fellows, soldiers, friends,

69. *misconstrued*] *misconstured* Q 2; *misconstred* Qq 6-8. 72. *a libertine*] Capell; *a libertie* Qq 1-4; *at libertie* Q 5; *at liberty* the rest. 76. *fellows*] *fellows* Q 4; *fellows*'s Q 5; *fellows*' Q 6; *Fellow's*, Ff 1-3; *follow* Qq 7, 8.

Johnson remarks: "Why it should be censured as nonsense I know not. To vilify praise, compared or valued with merit superior to praise, is no harsh expression." Johnson, noting that the Prince had commended Hotspur with no such hyperboles as might represent him above praise (v. i. 86-92), asks: "Did then Shakespeare forget the foregoing scene? or are some lines lost from the Prince's speech?" Malone answers that Shakespeare in repeating letters and speeches of former scenes seldom attends minutely to what he has written. Cf. *e.g.* *All's Well*, III. ii. 59-63 with *ibid.* v. iii. 313, 314.

62. *a blushing cital*] a modest mention. Cf. *Titus Andronicus*, v. iii. 118: "methinks I do digress too much, Citing my worthless praise." Vaughan explains as "a calling himself to account as he did with blushes" (cf. "cite" in *Henry VIII.* iv. i. 29). Wright explains "cital" as "recital."

64. *As if . . . there*] as if, in chiding his truant youth, he was master of or possessed. Cf. *Sonnets*, cvi. 8.

65. *instantly*] at the same time; at once (Schmidt). Or diligently, earnestly; *Luke* vii. 4: "They besought him instantly," and North's *Plutarch*, *Eumenes*: "Neoptolemus . . . besought them both very instantly . . . to give him aid."

67. *envy*] malice, as often.

68. *owe*] own, as often.

69. *in his wantonness*] in respect to or as a consequence of the levity of his behaviour.

70, 71. *enamoured On*] So in *Much Ado About Nothing*, II. i. 170, and 2 *Henry IV.* I. iii. 102. Elsewhere in Shakespeare we find "enamoured of." See Marston, *Histrio-Mastix*, v. i: "so inamour'd on this strumpet warre."

72. *a libertine*] So Capell, and many editors. Steevens defends *a libertie* (Qq 1-4), in the sense "a libertine," citing in its support a passage of doubtful meaning in *The Comedy of Errors*, I. ii. 102:—

"Disguised cheaters, prating mountebanks,

And many such-like liberties of sin." Grant White retains a *liberty*, interpreting: "Never did I hear so wild a liberty reported of any prince." Johnson, adopting *at liberty* (Ff and Qq 6-8), explains: "of any prince that played such pranks and was not confined as a madman." In support of Johnson's view, Malone quotes *Richard III.* I. iii. 305: "I muse why she's at liberty." Vaughan hyphens *a-liberty* (= at liberty), and Theobald, reading *at liberty*, inserts commas after *prince* and *wild*. Collier has *o' liberty*, and the Collier MS, *of liberty*.

Better consider what you have to do  
Than I, that have not well the gift of tongue,  
Can lift your blood up with persuasion.

*Enter a Messenger.*

*Mess.* My lord, here are letters for you. 80

*Hot.* I cannot read them now.

O gentlemen, the time of life is short!  
To spend that shortness basely were too long,  
If life did ride upon a dial's point,  
Still ending at the arrival of an hour. 85  
An if we live, we live to tread on kings;  
If die, brave death, when princes die with us!  
Now, for our consciences, the arms are fair,  
When the intent of bearing them is just.

78. *Than*] *Then* Qq 1, 2, F 3; *That* the rest. 83. *were*] 'twere Hanmer  
followed by Capell. 86. *An if*] Capell; *And if* Qq, Ff.\* 88. *are*] Qq 1-4;  
is the rest. 89. *of*] Qq 1-4; *for* the rest.

77-79. *Better consider . . . persuasion*] Hotspur, in his impatience, speaks rapidly with the result that his language becomes incoherent. Two constructions appear to be confused—illustrating Hotspur's admission that he has "not well the gift of tongue"—: "You can better consider . . . than I can persuade you" and "Consider . . . for I cannot lift your blood up with persuasion." It is perhaps worth noting that the words "consider what you have to do" occur in North's *Plutarch, Fabius*: "wherefore consider what you have to do, and provide for your safety."

82, 83. *the time . . . long*] Perhaps a reminiscence of a passage in Seneca, *De Brevitate Vitae*, cap. i: "Major pars mortalium . . . conqueritur, quod in exiguum aevi gignimus . . . Non exiguum temporis habemus: sed multum perdimus. Satis longa vita, et in maximarum rerum consummationem large data est, si tota bene collocaretur . . . Ita est, non accipimus brevem vitam, sed fecimus: nec inopes ejus, sed prodigi sumus." Shakespeare may, however, have been directly indebted to Lyly, *Euphues* (Arber, p. 152): "we have not as Seneca saith little time to live, but we leese muche, neither have we a short life, by Nature, but we make it shorter by naughtynesse, our life is long if we know how to vse

it." Cf. also Lyly, *Alexander and Campaspe*, v. iv: "*Alexander*. What doest thou thinke of the time we have here? *Diog.* That we have little and lose much."

84. *dial's point*] the hand or needle of a clock or sun-dial, as in *Richard II.* v. v. 53. See North's *Plutarch, Pericles*; and Ford, *The Broken Heart*, III, ii: "Can you count soft minutes roving From a dial's point by moving?"

85. *hour*] The pointing is Rowe's. Keightley prints *hour*—to indicate a broken sentence, but he suggests also that a line may have been lost. Q 1 points the whole passage thus:—

"the time of life is short,

To spend that shortness basely  
were too long

If life did ride vpon a dials point,  
Still ending at the arriual of an  
houre,"

F puts a semicolon after *short*, a period after *long*, and commas after *basely*, *point* and *houre*.

87. *If die . . . us*] Cf. *The Play of Stucley*, c. 1598 (Simpson's *School of Shakspeare*, i. 266): "let this our special comfort be That . . . with this blood of ours the blood of kings Shall be commixt, and with their fame our fame Shall be eterniz'd in the mowths of men,"

*Enter another Messenger.*

*Mess.* My lord, prepare; the king comes on apace. 90

*Hot.* I thank him, that he cuts me from my tale,  
For I profess not talking; only this—  
Let each man do his best: and here draw I  
A sword, whose temper I intend to stain  
With the best blood that I can meet withal 95  
In the adventure of this perilous day.  
Now, Esperance! Percy! and set on.  
Sound all the lofty instruments of war,  
And by that music let us all embrace;  
For, heaven to earth, some of us never shall 100  
A second time do such a courtesy.

*[The trumpets sound. They embrace, and exeunt.]*

### SCENE III.—*Plain between the Camps.*

*The KING enters with his power. Alarum to the battle.*

*Then enter DOUGLAS and SIR WALTER BLUNT.*

*Blunt.* What is thy name, that in the battle thus  
Thou crossest me? what honour dost thou seek  
Upon my head?

90. Enter . . . ] Ff; Enter another. Qq. 93, 94. *Let . . . stain*] divided  
as in Pope; lines ending *sword, stain* Qq, Ff. 93. *draw I*] *I draw* Ff. 94.  
*whose*] *Whose worthy* Ff. 97. *Esperance!* Percy!] *esperance Percy*, (or  
Percy in italics) Qq; *Esperance Percy*, (Percy in italics) Ff. 100. *For*,  
*heaven to earth*] *For heaven to earth* Qq, Ff; *From heaven to earth* Dering MS.

#### SCENE III.

*Scene III.*] Capell; omitted Ff. Plain . . . ] Capell. 1-3. *What . . .*  
*head?*] Capell's arrangement; two lines ending *me? head?* Qq, Ff. 1. *the*]  
Hammer; omitted Qq, Ff.

94. *A sword*] Qq and Ff give a sword  
to line 93; Ff fill out line 94 by insert-  
ing *worthy* before *temper*.

97. *Esperance!* Percy!] The war-cry  
of the Percys. The final "e" of  
"Esperance" is sounded as in French  
verse. Malone compares *Merry Wives*  
of *Windsor* v. v. 73: "And 'Honi soit  
qui mal y pense,' write." Wright  
conjectured *Esperance!* a *Percy!* See  
Drayton, *Poly-Olbion*, xxii: "As still  
the people cried, A 'Percy Esperance,'" where  
"Esperance" rhymes with  
"advance." Holinshed has "Esper-  
ance, Persie."

98. *Sound . . . war*] Cf. Beaumont  
and Fletcher, *The Humorous Lieutenant*,  
v. iv: "Come, beat all the drums up,  
And all the noble instruments of war!"

and Massinger, *The Unnatural Com-  
bat*, II. i: "Sound all loud instruments  
of joy and triumph." For "lofty," cf.  
*Hamlet*, I. i. 151, and J. Dryden, *Preface*  
to *Albion and Albanus*, 1685.

99. *let us all embrace . . .*] So in  
*Richard III.* III. iii. 24, 25.

100. *heaven to earth*] the odds are as  
heaven to earth. See *Romeo and*  
*Juliet*, III. v. 215; and Jonson, *Every*  
*Man in his Humour*, II. i: "Why  
true; she heard me, all the world to  
nothing."

#### SCENE III.

*Scene III.*] A change of scene was  
first marked by Capell.

2, 3. *what honour . . . head?*] Cf.  
N. Field, *Woman is a Weathercock*,

*Doug.* Know then, my name is Douglas;  
 And I do haunt thee in the battle thus,  
 Because some tell me that thou art a king. 5  
*Blunt.* They tell thee true.  
*Doug.* The Lord of Stafford dear to-day hath bought  
 Thy likeness; for instead of thee, King Harry.  
 This sword hath ended him: so shall it thee,  
 Unless thou yield thee as my prisoner. 10  
*Blunt.* I was not born a yielder, thou proud Scot;  
 And thou shalt find a king that will revenge  
 Lord Stafford's death. [*They fight. Douglas kills Blunt.*]

## Enter HOTSPUR.

*Hot.* O Douglas, hadst thou fought at Holmedon thus,  
 I never had triumph'd upon a Scot. 15  
*Doug.* All's done, all's won; here breathless lies the king.  
*Hot.* Where?  
*Doug.* Here.  
*Hot.* This, Douglas? no: I know this face full well:  
 A gallant knight he was, his name was Blunt; 20  
 Semblably furnish'd like the king himself.  
*Doug.* A fool go with thy soul, whither it goes!

5. *a king*] *the king* Seymour conj. 10 *my*] Qq 1-4; *a the rest*. 11.  
*a yielder, thou proud*] Qq 2-4 (subst.); *a yeelder thou proud* Q 1; *to yeeld, thou*  
*proud* Qq 5-8; *to yeld, thou haughty* Ff. 13. *Lord*] *Lords* F. 15.  
*triumph'd upon*] Qq 1, 2; *triumph over* Qq 3-8; *triumphed o're* Ff. 16. *won*;  
*here*] *won here* Q 1. 22. *A fool go*] Capell; *Ah foole, go* Qq; *Ah foole*: *go*  
 Ff (subst.). 22. *whither*] *whether* F.

11. i: "Redeem it (*i.e.* my honour) on his head . . . Even by the sword."

7. *Lord of Stafford*] Edmund, Earl of Stafford, who was in command of the King's "vaward."

11. *a yielder*] Cf. *Midsummer-Night's Dream*, III. ii. 30.

14. *Holmedon*] A dissyllable as in 1. i. 65 *ante*.

15. *triumph'd upon*] "Triumph on" or "upon" occurs many times in Shakespeare; "triumph over" only twice. The accent falls on the second syllable of "triumph'd," as in v. iv. 14 *post*, and often elsewhere.

21. *Semblably furnish'd*] similarly armed and equipped. Cf. Drayton, *Poly-Olbion*, xxii. 470-4: "The next Sir Walter Blunt, he with three others

slew All armed like the King." *Semblably* = similarly, as in Florio's *Montaigne*, II. xii: "Another country . . . might semblably imprint a cleane contrary religion in us." An earlier example is given by Mr. Craig from Fisher, *Works*, ed. Mayor, Pt. 1. 59. "Semblably" is found only here in Shakespeare, though "scramblable" is common enough.

22. *A fool go*] Capell's brilliant emendation of *Ah foole, go* of Qq and *Ah foole*: *go* of Ff. For a similar confusion of *Ah* and *A* cf. *Romeo and Juliet*, I. i. 209. "Ah, word ill urged to one that is so ill," where *Ah, word* is the reading of Q 1 and *A word* that of Q 2 and F. As emended by Capell the expression is quasi-proverbial. Steevens

A borrow'd title hast thou bought too dear:  
Why didst thou tell me that thou wert a king?

*Hot.* The king hath many marching in his coats. 25

*Doug.* Now, by my sword, I will kill all his coats;  
I'll murder all his wardrobe, piece by piece,  
Until I meet the king.

*Hot.* Up, and away!

Our soldiers stand full fairly for the day. [Exeunt.]

*Alarum.* Enter FALSTAFF, solus.

*Fal.* Though I could 'scape shot-free at London, I fear 30  
the shot here; here's no scoring but upon the pate.

23. borrow'd] Rowe; borrowed Qq, FF. 27. wardrobe] wardrop or ward-  
robe Qq 1, 4<sup>th</sup>. 29. Exeunt] omitted Qq.

quotes from *Promos and Cassandra* (1578), II. iv: "Goe and a knave with thee." See Middleton, *The Widow*, v. 1: "Hang thyself when thou wilt, a slave go with thee!" Heywood, *Rape of Lucrece* (Pearson, v. 229): "Get thee to thy Tent and a Coward goe with thee"; *The Passionate Morrice*, 1593 (ed. Furnivall, p. 59): "A shame goe with him."

22. whither] whithersoever, as in *Coriolanus*, I. ii. 16.

25. coats] The coat (Fr. *cotte d'armes*) was a light garment, worn over the armour, charged with the heraldic bearings of the wearer. Chaucer, *House of Fame*, iii: "a vesture, Which that men clepe a cote-armure, Embrowded wonderliche riche." Also J. Proctor, *History of Sir Thomas Wyatt's Rebellion* (Arber, *English Garner*, viii. 88). "there came a Herald of Arms immediately, riding in the Queen's Coat Armour to this place: to his Coat shortly after Wyat submitted himself."

29. stand . . . the day] are in a fair way to win the battle. "To stand fair" = to stand square and erect, as in Beaumont and Fletcher, *Beggars Bush*, II. i: "stand fair, and put yourselves in ranks." Hence "to stand fair (or fairly) for" signified to be in a strong position in reference to some object of rivalry or competition. See Brome, *A Mad Couple well Match'd*, II. i: "Wat. . . if you could winne the Widow by't, for whom you stood in faire election once . . . Car. I shall stand fairer for her sir, when . . .":

and L. Carrell, *The Passionate Lover*, III. 1: "Clarimant Who in opinion now stands fairest for the crowne."

30. I could 'scape shot-free] A quibble on the two meanings of "shot-free," (1) shot-proof, unscathed, and (2) without paying the "shot," reckoning or score. For the first sense, see Jonson, *The New Inn*, IV. iii: "He is shot-free, in battle, is not hurt, Not he that is not hit"; and S. Butler, *Characters (A Ranters)*: "He believes himself shot-free against all the attempts of the devil, etc." And for the second meaning, see Minshew: "dicitur autem ille Anglis Scot-free, qui in compatiunculis suam non persolvit quotam." There were many recognised ways of 'scaping the reckoning. See Dekker, *Guls Horn-Booke* (Grosart, II. 259): "take heede that no man counterfeit him selfe drunck, to free his purse from the danger of the shot"; and T. Randolph, *Aristippus* (Hazlitt, I. 13): "dispute in tenebris, yet be not asleep at reckonings." In Dekker's *Satiro-Mastix* (Pearson, I. 263) Sir Vaughan makes Horace (i.e. Ben Jonson) swear "[never] at Table to fling Epigrams, Embleames, or Play-speeches about you (lyke Hayle-stones) to keep you out of the terrible Daunger of the Shot."

31. here's no . . . pate] Cf. *Comedy of Errors*, I. ii. 65. "Scoring" carries on the quibble of "shot," as in Beaumont and Fletcher, *The Scornful Lady*, II. iii: "you have no calling for drink there, but with a cannon, nor no scoring but on your ships' sides."

Soft! who are you? Sir Walter Blunt: there's honour for you! here's no vanity! I am as hot as molten lead, and as heavy too: God keep lead out of me! I need no more weight than mine own bowels. I have led my ragamuffins where they are peppered: there's not three of my hundred and fifty left alive; and they are for the town's end, to beg during life. But who comes here? 35

*Enter the PRINCE.*

*Prince.* What, stand'st thou idle here? lend me thy sword: 40  
Many a nobleman lies stark and stiff

34. *God] heaven* Ff. 36. *ragamuffins] Capell; rag of Muffins* Qq 1-5, Ff 1, 2; *rag of Muffians* the rest. 37, 38. *hundred and fifty] 150.* Qq, Ff. 38. *are] omitted* Ff. 40. *stand'st] stands* Q 1. 41. *nobleman] noble man* Qq 1-6.

32, 33. *there's honour for you] An echo of this is heard in Heywood's Fair Maid of the West, v. iii.*

33. *here's no vanity] The "no" is ironical, as in Taming of the Shrew, 1. ii. 138. So Jonson, Every Man in his Humour, iv. i: "O, here's no foppery!"; and Middleton, Mayor of Quinborough, iv. ii: "Here's no dear villainy."*

36, 37. *I have . . . peppered] If we are to take Falstaff's statements at their face value, the cynical bravado of this is of a piece with his "I have misused the king's press damnably." "The new discipline," writes Sir John Smythe (Certain Discourses Militarie, 1590), "of some of our men of warre in the Lowe Countries hath been, to send, and employe their soldiers into manie daungerous . . . exploits . . . as though they desired and hoped to have more gaine and profite by the dead paies of their soldiers slaine." Digges (Foure Paradoxes, 1604) censures those captains and colonels who bravely "lead their men even to the place of Butcherie, and then . . . take their leave (vnder pretence to fetch supplies)." See also T. Powell, Tom of all Trades (pr. 1631): "The Sea Captaine is exposed to as much danger during the whole fight as the poorest man in the Ship; where the land Captaine vseth but to offer his men to the face of the enemy, and then retreateth" (ed. Furnivall, pp. 169, 170). Overbury (Characters) says of A Worthy Com-*

mander in the Warres that "hee . . . had rather saue\* one of his owne Souldiers, then kill ten of his enemies."

36. *ragamuffins] tatterdemalions.* The word is from Ragamoffyn, the name of a devil whose "bel-syre" was Belial. See Piers Plowman, c. cxi. 283.

37. *peppered] done for, despatched.* Beaumont and Fletcher, The Humorous Lieutenant, II. ii: "Leo. Thou art hurt. Lieu. I am pepper'd . . . I was kill'd above twenty times."

37. *not] Capell conjectured but, which has the approval of Malone and Rann. "Why," asks Boswell, "might not Falstaff's ragamuffins have been reduced to two?" See note on iv. ii. 43 ante.*

38, 39. *they . . . to beg] The town's end or entrance, to the town was a favourite resort of beggars. See Heywood's The Royall King, iv. (Pearson, vi. 60), where the Clown bids Match and Touch-boxe, two indigent servingmen, betake themselves to the town's end and beg: "Goe, away, betake you to the end of the Towne; let me finde you betweene the Woods close-stile and Islington, with will it please your Worship to bestow the price of two Cannes upon a poore souldier, that hath serv'd in the face of the Souldan, and so forth. Apage, away." Touch-boxe turns to Match: "Come, Match, let us betake us to our randevous at some out end of the City,"*



Under the hoofs of vaunting enemies,  
Whose deaths are yet unrevenged: I prithee, lend me  
thy sword.

*Fal.* O Hal, I prithee, give me leave to breathe a while.  
Turk Gregory never did such deeds in arms as I have 45  
done this day. I have paid Percy, I have made him  
sure.

*Prince.* He is, indeed; and living to kill thee. I prithee,  
lend me thy sword.

*Fal.* Nay, before God, Hal, if Percy be alive, thou get'st 50  
not my sword; but take my pistol, if thou wilt.

*Prince.* Give it me: what, is it in the case?

*Fal.* Ay, Hal; 'tis hot, 'tis hot; there's that will sack a city.

[*The Prince draws it out, and finds it to be a  
bottle of sack.*]

*Prince.* What, is it a time to jest and dally now?

[*He throws the bottle at him. Exit.*]

*Fal.* Well, if Percy be alive, I'll pierce him. If he do 55

42. hoofs] Q 1; hooes or hoes the rest. 43. Whose] whose Q 1.  
43. yet] omitted Ff. 43. I prithee] Prethy or Prethee Ff. 44. a while]  
awhile Ff 1, 2, 48. He . . . thee.] prose Steevens; one line Qq, Ff.  
50. before God] omitted Ff. 50. get'st] gets Q 1. 53. 'tis hot, 'tis  
hot] Qq 1-4; tis hot the rest. 55. Well,] omitted Qq 5-8, Ff.

45. *Turk Gregory . . . arms*] An allusion to the monk Hildebrand, who, as Gregory VII., succeeded Pope Alexander in 1035. The Turk was reputed fierce and cruel; and Hildebrand, if Protestant writers of the sixteenth century are to be believed, merited the epithet. Bailey's *Dict.* (Canting Words) has: "Turk, any cruel hard-hearted Man." The Puritans were fond of comparing English prelates to Hildebrand, whose character they painted in the darkest colours. See John Penry, *Martin Marprelate* (1588), *The Epistle* (ed. Arber, p. 23): "But looke to it brother Canterburie certainly without your repentance I feare me you shalbe Hildebrand indeed," where the margin has "A fyrebrand in deede." As Hildebrand was not distinguished in arms, Falstaff may allude to some incident in his career like that so piquantly related by Foxe, *Acts and Monuments* (ed. 1641, i. 218): "[Pope Alexander] perceived the frauds of Hildebrand . . . which when Hildebrand heard, he was stricken in such a fury, that scarcely he could keepe his hands off him, while Masse was done. After the Masse being finished, by force of souldiers and strength of men he had him into a chamber, and there

all to be pommild Pope Alexander with his fists." Gregory was, moreover, reputed to be a magician, and had a "trick" "to shake out sparkes of fire out of his sleeue" (Prideaux, *Introduction to the Reading of History*, 1650, p. 116), to which Falstaff's "deeds in arms" is possibly a punning allusion.

45, 46. *such deeds in arms . . . this day*] So Malory, *Morte d'Arthur*, viii. xxxiii: "the deeds of arms that he hath done this day . . . were enough for Sir Launcelot du Lake."

46. *paid*] killed, as in ii. iv. 192 ante.

46, 47. *made . . . sure*] despatched, as in *Pericles*, i. i. 169. Chapman, *Alphonso, Emperor of Germany*, iii. i: "*Alph. [aside to Alexander].* Lives Richard, then? I'd thought thou'dst made him sure." The Prince, in his reply, takes "sure" in the sense of secure, safe.

53. *there's . . . city*] So Dekker, *The Honest Whore* (Pearson, ii. 160): "*Mat. (producing wine).* Heres Ordinance able to sacke a City." Steevens quotes from Randolph's *Aristippus*, 1630: "it may justly seem to have taken the name of sack from the sacking of cities."

55. *pierce*] Pronounced "perse," as in *Love's Labour's Lost*, iv. ii. 86,

come in my way, so: if he do not, if I come in his willingly, let him make a carbonado of me I like not such grinning honour as Sir Walter hath: give me life: which if I can save, so; if not, honour comes unlooked for, and there's an end. [Exit 60

SCENE IV.—*Another Part of the Field.*

*Alarum. Excursions. Enter the KING, the PRINCE, LORD JOHN OF LANCASTER, and EARL OF WESTMORELAND.*

*King.* I prithee,

Harry, withdraw thyself; thou bleed'st too much.

Lord John of Lancaster, go you with him.

*Lan.* Not I, my lord, unless I did bleed too.

*Prince.* I beseech your majesty, make up,

5

Lest your retirement do amaze your friends.

*King.* I will do so.

My Lord of Westmoreland, lead him to his tent.

*West.* Come, my lord, I'll lead you to your tent.

*Prince.* Lead me, my lord? I do not need your help:

10

And God forbid a shallow scratch should drive

The Prince of Wales from such a field as this,

56. way, so:] way so, Q 1; way: so, Qq 2, 4. 57. willingly,] in brackets  
Ff. 60. Exit] omitted Qq.

## SCENE IV.

*Scene iv.] Scena Tertia. Ff. Another . . . ] Capell. 1-3. I . . . him.]*  
*as arranged by Steevens (1793); two lines ending much, him. Q 1; prose the*  
*rest. 2. bleed'st] Capell; bleedest Qq, Ff. 6. your] you Ff 1, 2. 7, 8.*  
*I will . . . tent.] one line Qq. 11. God] heaven Ff.*

See Capgrave, *Chronicle of England* (ed. Hingeston, p. 279): "And Herri Percy, aftir the propurte of his name, *percid*, or presed, in so far that he was ded." "Pierce" rhymes with "rehearse" in *Richard II.* v. iii. 127, with "ferce" and "reherce" in *Faerie Queene*, i. iv. 50, and with "verse" in Milton's *L'Allegro*, line 138. Johnson, pointing out that to pierce a vessel is to tap it, conjectured, without much confidence, that Falstaff illustrates the words "I'll pierce" by drawing the cork. Cf. Jonson, *The New Inn*, iii. i (quoted by Steevens): "Sir Pierce Anon will pierce us a new hog'shead."

57. make a carbonado of me] So Beaumont and Fletcher, *The Knight of Malta*, ii. i: "You . . . have made a carbonado of me." Carbonado = a piece of meat slashed and broiled. See

*Coriolanus*, iv. v. 199; and Massinger, *The Bondman*, iii. iii.

58. grinning] An allusion to the contraction of the muscles about the mouth after death. Cf. Addison, *Cato*, iv: "I saw the hoary traitor Grin in the pangs of death."

## SCENE IV.

5. make up] go to the front, as in line 58 post; *King John*, iii. ii. 5; and *Edward III.* iv. vi: "John Make up once more with me. . . Charles. Then charge again."

6. retirement] withdrawal, absence from the battle.

6. amaze] fill with dismay. *New Eng. Dict.* quotes Drayton, *Odes*, xvii. 27: "Though they be one to ten, Be not amazed."

Where stain'd nobility lies trodden on,  
And rebels' arms triumph in massacres!

*Lan.* We breathe too long: come, cousin Westmoreland, 15  
Our duty this way lies; for God's sake, come.

[*Exeunt Prince John and Westmoreland.*]

*Prince.* By God, thou hast deceived me, Lancaster;  
I did not think thee lord of such a spirit:  
Before, I loved thee as a brother, John;  
But now, I do respect thee as my soul. 20

*King.* I saw him hold Lord Percy at the point,  
With lustier maintenance than I did look for  
Of such an ungrown warrior.

*Prince.* O, this boy  
Lends mettle to us all! [*Exit.*]

*Enter DOUGLAS.*

*Doug.* Another king! they grow like Hydra's heads: 25  
I am the Douglas, fatal to all those  
That wear those colours on them: what art thou,  
That counterfeit'st the person of a king?

*K. Hen.* The king himself; who, Douglas, grieves at heart 30  
So many of his shadows thou hast met  
And not the very king. I have two boys  
Seek Percy and thyself about the field:

16. *God's*] *heavens* Ff. 16. *Exeunt* . . . ] Capell; omitted Qq, Ff. 17.  
*God's*] *heaven* Ff. 23, 24. *O, . . . all!*] Pope's arrangement; one line Qq,  
Ff. 25. *Enter Douglas*] Ff; omitted Qq.

15. *breathe*] take breath, rest.

18. *lord . . . spirit*] Cf. *Richard II.*  
ii. iii. 99; and Jonson, *Every Man in*  
*his Humour*, i. ii: "the master of so  
loose a spirit."

21. *at the point*] Steevens quotes  
from Holinshed's *Chronicle* (ed. 1587,  
iii. 759): "the earle of Richmond with-  
stood his violence and kept him at the  
swordes point without advantage,  
longer than his companions either  
thought or iudged."

22. *maintenance*] resistance or, as  
Schmidt explains, bearing, demeanour.

25. *Another . . . heads*] Similarly  
Drayton, *Poly-Olbion*, xxi:—

"This hand of mine, quoth he, four  
kings this day hath slain,  
And swore out of the earth he  
thought they sprang again."

27. *those colours*] the King's coat or  
coat-armour; properly the tinctures, or  
heraldic colours, in his cognisance or

coat of arms. See *Piers Plowman*, B.  
xix. 13: "these aren Pieres armes, his  
coloures and his cote-armure"; and  
Massinger, *The Parliament of Love*,  
ii. ii: "my arms, my impresses, The  
colours that I wore."

28. *counterfeit'st . . . king*] "To  
counterfeit," writes Bacon (*History of*  
*Henry VII.*), "the dead image of a  
king in his coin, is a high offence by  
all laws; but to counterfeit the living  
image of a king in his person, exceedeth  
all personifications."

30. *shadows*] counterfeits, likenesses.  
Cf. Lyly, *Alexander and Campaspe*  
(1584), v. iv: "in this [picture] . . .  
the shadow as much delighteth me,  
being an artificer, as the substance  
doth others that are amorous." So  
"to shadow" signified to paint, as  
*ibid.* iii. iii: "Me thinketh foure  
colours are sufficient to shadow any  
countenance."

But, seeing thou fall'st on me so luckily,  
I will assay thee, and defend thyself.

*Doug.* I fear thou art another counterfeit ; 35  
And yet, in faith, thou bear'st thee like a king :  
But mine I am sure thou art, whoe'er thou be,  
And thus I win thee.

[*They fight ; the King being in danger,  
re-enter Prince of Wales.*]

*Prince.* Hold up thy head, vile Scot, or thou art like 40  
Never to hold it up again ! the spirits  
Of valiant Shirley, Stafford, Blunt, are in my arms :  
It is the Prince of Wales that threatens thee ;  
Who never promiseth but he means to pay.

[*They fight : Douglas flies.*]

Cheerly, my lord : how fares your grace ?  
Sir Nicholas Gawsey hath for succour sent, 45  
And so hath Clifton : I'll to Clifton straight.

*King.* Stay, and breathe a while :  
Thou hast redeem'd thy lost opinion,  
And show'd thou makest some tender of my life,  
In this fair rescue thou hast brought to me. 50

34. *and*] Qq ; so Ff and many edd. 36. *bear'st*] *bearest* Qq 1-5. 39. *re-*  
*enter*] Dyce ; *enter* Qq, Ff. 39. *thy*] *they* F. 41. *Shirley*] Capell ; *Sherly*  
Qq, Ff. 43. *flies*] *flieth* or *flyeth* Qq, Ff. 47. *a while*] *awhile* Ff 1, 2.

34. *assay*] attack, & measure swords  
with" (Schmidt); cf. R. Henryson,  
*The Paddock and the Mous* : "Deith  
will thee assay, Thou wait not quhen."  
I retain here Qq *and defend thyself*,  
for which F reads *so defend thyself*.  
Cf. *Much Ado About Nothing*, i. ii. 20 :  
"I will send for him; and question  
him yourself." See also note to III. i.  
191 ante.

36. *bear'st . . . king*] Mr. Craig  
compares *Richard II.* III. iii. 68-  
70.

41. *valiant Shirley*] "Sir Hugh  
Shorlie," Master of the Horse to  
Henry IV, Pope, for the metre's sake,  
omits "valiant," but, where proper  
names occur in Shakespeare's versifica-  
tion, metrical rules are relaxed (cf.  
*Richard II.* II. i. 279, 283, 284).  
It has been suggested that "valiant"  
may have been an afterthought, and  
inserted in compliment to the famous  
travellers, the brothers Shirley, one of  
whom was knighted by Elizabeth in  
1597. See *Intro.*, p. x.

44. *Cheerly*] cheerily, as in Milton,

*L'Allegro*, 54. "Cheerly" is the form  
invariably used by Shakespeare.

45. *Gawsey*] Sir Nicholas Goushill  
of Hoveringham, Notts. Holinshed  
and Drayton give the name as  
Gausell.

46. *Clifton*] Sir John Clifton, Knight  
of the Shire of Nottingham in Henry  
IV's reign.

48. *opinion*] credit, reputation.  
Jonson, *A Challenge at Tilt* (Cunning-  
ham's *Gifford*, iii. 90) : "have I lost  
all reputation, or what is less, opinion,  
by once putting off my deity ?";  
Bacon, *Advancement of Learning*,  
xxiii. 5 : "Senators that had name and  
opinion for general wise men"; and  
Dryden, *The Wild Gallant*, II. i.

49. *makest some tender of*] hast  
some regard for, art concerned about.  
"Tender," meaning regard, concern,  
occurs in *King Lear*, I. iv. 230, but I  
have no example of "make tender of"  
in the sense "have regard for."  
Usually it means to offer. "To-tender"  
is common in the senses "to offer"  
and "to have in regard."

*Prince.* O God! they did me too much injury  
 That ever said I hearken'd for your death.  
 If it were so, I might have let alone  
 The insulting hand of Douglas over you,  
 Which would have been as speedy in your end 55  
 As all the poisonous potions in the world,  
 And saved the treacherous labour of your son.  
*King.* Make up to Clifton: I'll to Sir Nicholas Gawsey.

[Exit.

*Enter* HOTSPUR.

*Hot.* If I mistake not, thou art Harry Monmouth.  
*Prince.* Thou speak'st as if I would deny my name. 60  
*Hot.* My name is Harry Percy.  
*Prince.* Why, then I see  
 A very valiant rebel of the name.  
 I am the Prince of Wales; and think not, Percy,  
 To share with me in glory any more:  
 Two stars keep not their motion in one sphere; 65  
 Nor can one England brook a double reign,  
 Of Harry Percy and the Prince of Wales.

51. *God*] *heaven* Ff. 52. *for*] Qq 1-3; to the rest. 58. *Sir*] S. Qq. 61,  
 62. *Why*, . . . *name*.] one line Qq, Ff. 62. *the*] Qq 1, 2; *that* the rest.

52. *hearken'd for*] desired, as in *Taming of the Shrew*, i. ii. 260.

54. *insulting . . . over*] triumphing over. See 3 *Henry VI.* i. iii. 14; *Lucrece*, 509: "So under his insulting falchion lies Harmless Lucretia"; and Brathwaite, *The English Gentleman*: "Thus laughed this noble Philosopher at death, insulting as much over death, as hee insulted over him, who adjudged him to death."

65. *Two stars . . . sphere*] A proverbial expression. Cf. Chapman and Shirley, *The Admiral of France*, i. i: "Two stars so lucid cannot shine at once In such a firmament"; Heywood, *The Iron Age*, ii (Pearson, iii. 293): "Hector and I Must not both shine at once in warres, bright Skie"; Dekker, *Workes for Armourours* (Grosart, iv. 105): "Non capit Regnum duos. A Kingdom is heaven and loves not two suns shining in it"; and Heywood, *The Royall King*, ii (Pearson, vi. 29): "if we be *Englands* King, And mightiest in the Spheare in which we moove, Wee'le shine alone, this *Phaeton* cast downe." The central thought in all

these passages may be traced to the words of Alexander: "*μήτε τὴν γῆν ἡλίους δύο, μήτε τὴν Ἀσίαν δύο βασιλεῖς ὑπομένειν*" (Plutarch, *Apophthegmata*, 38). See also *Hist. Diodorus Siculus*, xvii. 54, and *Stobaeus*, T. 47 (*ὅτι κάλλιστον ἡ Μοναρχία*): "*εἰ θέλουσι δύο ἥλιοι γενέσθαι, κίνδυνος πάντα συμπλεγθέντα διαφθαῖναι. Οὕτως ἕνα μὲν βασιλεύοντα δέχονται Ἄνθρωποι, καὶ σωτήρα πιστεύουσιν εἶναι. δύο δὲ ἔμα οὐκ ἂν ἀνάσχοιτο.*" Also Justinus, *Epit. Hist.*, xi. xii. In the text there is an allusion to the opinion of Ptolemy that each planet has its own orb or sphere in which it moves. See note on v. i. 17 *ante*.

66. *Nor . . . reign*] So Marlowe, *Edward II.* i. i. 58: "Two kings in England cannot reign at once." Cf. Middleton, *Women Beware Women*, v. i. (concluding speech); and Warner, *Albion's England*, iii. xv: "never can One kingdom brooke of twaine." The thought may have been ultimately drawn from Lucan's *Pharsalia*, i: "*Nulla fides sociis regni, omnisque potestas Impatiens consortis erit.*"

*Hot.* Nor shall it, Harry; for the hour is come  
 To end the one of us; and would to God  
 Thy name in arms were now as great as mine! 70  
*Prince.* I'll make it greater ere I part from thee;  
 And all the budding honours on thy crest  
 I'll crop, to make a garland for my head.  
*Hot.* I can no longer brook thy vanities. [*They fight.*]

*Enter FALSTAFF.*

*Fal.* Well said, Hal! to it, Hal! Nay, you shall find 75  
 no boy's play here, I can tell you.

*Re-enter DOUGLAS; he fights with FALSTAFF, who falls  
 down as if he were dead, and exit DOUGLAS.  
 HOTSPUR is wounded, and falls.*

*Hot.* O, Harry, thou hast robb'd me of my youth!  
 I better brook the loss of brittle life  
 Than those proud titles thou hast won of me;  
 They wound my thoughts worse than thy sword my  
 flesh: 80  
 But thought's the slave of life, and life time's fool;

68. *Nor*] Ff, Q 8; *Now* Qq 1, 4-7; *Now*, Qq 2, 3. 69. *God*] *heaven* Ff.  
 72. *the*] *thy* Qq 5-8. 77. *Re-enter*] Dyce; *Enter* Qq, Ff. 77. *fights*] *fighteth*  
 Qq 1-4. 77. *who falls*] *he falls* Qq. 77. *and exit . . . falls.*] Steevens, Capell  
 (subs.); *the Prince* killeth Percie. Qq, Ff. 80. *thy*] Qq 1-4, *the* the rest. 81.  
*thought's the slave . . . fool*] *thoughts the slaves . . . fool*, Q 1. 81. *fool*;  
 Q 5, Ff; *foole*, the rest.

72, 73. *And . . . head*] Cf. Butler, *Hudibras*, l. iii:—

"My laurels are transplanted now,  
 And flourish on thy conquering  
 brow."

74. *vanities*] follies, as in Beaumont  
 and Fletcher, *A King and No King*,  
 iii. iii:—

"Away, you fool! the king is  
 serious,  
 And cannot now admit your  
 vanities."

75. *Well said*] bravo! well done!  
 An expression of approval used here as  
 often elsewhere when nothing has been  
 said. Cf. *As You Like It*, ii. vi. 14;  
 Beaumont and Fletcher, *Cupid's Re-  
 venge*, v. iii: "I prithee mend thy  
 health! Why, that's well said; My  
 good boy, smile still."

76. *no boy's play*] A proverbial say-  
 ing. Beaumont and Fletcher, *The*

*Tragedy of Valentiman*, v. 1: "I  
 take it, 'tis no boy's play"; and Shel-  
 ton's *Don Quixote*, Part II. LXVI: "I  
 am not in the humour to play at boy's  
 play."

77. *my youth*] the glory of my youth-  
 ful deeds. See III. ii. 144-152 ante.

81-83. *thought's . . . stop*] but it is no  
 matter, thought will cease with life,  
 and life is merely the sport of time, and  
 time itself, though it measure the  
 world's duration, is moving towards  
 its period. That is, thought ceases  
 with life, time mocks the shortness of  
 human life, and time will not outlast  
 the duration of the world. For "life  
 time's fool," cf. *Measure for Measure*,  
 III. i. 11-13: "thou [life] art death's  
 fool; For him thou labour'st by thy  
 flight to shun And yet runn'st toward  
 him still." For "time . . . stop" cf.  
 John Davies, *Nosce teipsum*, Elegy II;

And time, that takes survey of all the world,  
Must have a stop. O, I could prophesy,  
But that the earthy and cold hand of death  
Lies on my tongue: no, Percy, thou art dust, 85  
And food for— [Dies.]

Prince For worms, brave Percy: fare thee well, great heart!  
Ill-weaved ambition, how much art thou shrunk!  
When that this body did contain a spirit,  
A kingdom for it was too small a bound; 90  
But now two paces of the vilest earth  
Is room enough: this earth that bears thee dead  
Bears not alive so stout a gentleman.  
If thou wert sensible of courtesy,  
I should not make so dear a show of zeal: 95

84. *earthy and*] Q 1; *earth and* Qq 2-8; *Earth, and the* Ff. 86. *for—*] Ff, Q 8; *for* Qq 3-7; *for.* Qq 1, 2. 86. *Dies.*] Rowe; omitted Qq, Ff. 87. *fare thee well*] *Farewell* Ff. 88. *Ill-weaved*] hyphenated Ff (*Ill-weav'd*). 92. *thee*] Qq 7, 8; *the* the rest. 95. *dear*] Q 1; *great* the rest.

"heaven waxeth old, and all the spheres above Shall one day faint, and their swift motion stay; And time itself in time shall cease to move." Cf. also *The Tragedy of Cromwell* (1602) i: "Are not all creatures subject unto time? To time, who doth abuse the world." Dyce (ed. 2), adopting Q 1 *thoughts the slaves*, places a comma after *fool*, and construes "thoughts," "life" (the latter) and "time" as subjects to "must."

82. *survey*] Accented on the second syllable, as in *All's Well that Ends Well*, v. iii. 16.

83. *I could prophesy*] An allusion to the belief that a good man at death is endued with the gift of prophecy. See R. Brome, *The Sparagus Garden*, iv. vii: "they say that dying men are prophets oftentimes"; Massinger, *The Emperor of the East*, i. ii. "but unto thee, my daughter . . . if my prophetic soul, Ready to take his flight, can truly guess at Thy future fate, I leave the strange assurance Of the greatness thou art born to"; Fletcher and Massinger, *Sir John Van Olden Barnavelt* (c. 1619), iv. v (Bullen, *Old Plays*, ii. 292). "And here I prophetic I, that have liv'd And dye a free man." Staunton refers to *Richard II.* ii. i. 31, 32.

88. *Ill-weaved . . . shrunk*] Cf. *Julius Caesar*, iii. i. 149, 150. The metaphor is from the shrinking of

cloth when badly woven and consequently loose in texture.

90-92. *A kingdom . . . room enough*]. The same thought occurs in Lyly's *Euphues* (Bond, i. 314): "Philip falling in the dust, and seeing the figure of his shape perfect in shewe: Good God sayd he, we desire ye whole earth and see how little serveth." Mr. Bond thinks Shakespeare's original was either Lyly's *Alexander and Campaspe*, v. iv. 55, or the same author's *Midas*, iii. i. 14. "What should I doe with a world of ground, whose body must be content with seaven foot of earth?" Another parallel is in Hoccleve's *De Regimine Principum*: "Alle this world yistirday was nat ynowe To stoppen Alisandres couetise And now—three elues of clothe hym souffise." Johnson compares Ovid, *Amores*, iii. ix. 33, 40; and see Juvenal, *Satires*, x. 147, 148.

95. *make . . . zeal*] offer you so heartfelt an expression of regard. *Dear*, heartfelt, as in Middleton, *The Witch*, iv. i: "Never was womans grief for loss of lord Dearer than mine to me"; and Middleton and Rowley, *A Fair Quarrel*, ii. ii: "The patient must ope to the physician All her dearest sorrow." "Dear" has frequently merely an intensive force and is equivalent to "great"; here indeed for *dear* (Q 1) the other Qq and the Ff read *great*.

But let my favours hide thy mangled face ;  
 And, even in thy behalf, I'll thank myself  
 For doing these fair rites of tenderness.  
 Adieu, and take thy praise with thee to heaven !  
 Thy ignominy sleep with thee in the grave, 100  
 But not remember'd in thy epitaph !

[*He spieth Falstaff on the ground.*

What, old acquaintance ! could not all this flesh  
 Keep in a little life ? Poor Jack, farewell !  
 I could have better spared a better man :  
 O, I should have a heavy miss of thee ; 105  
 If I were much in love with vanity !  
 Death hath not struck so fat a deer to-day,  
 Though many dearer, in this bloody fray.  
 Embowell'd will I see thee by and by :  
 Till then in blood by noble Percy lie. [Exit. 110

98. *rites*] *rights* Q 1. 100. *ignominy*] *ignomy* Qq 4-7, Ff 1, 2. 101. He  
 spieth . . .] Qq ; omitted Ff. 107. *fat*] Q 1, Ff ; *faire* the rest.

96. *favours*] scarves or gloves worn by knights in their helmets as tokens of their mistresses' favour. See *Richard II.* v. iii. 18, and Beaumont and Fletcher, *Monsieur Thomas*, III. iii : "my scart . . . find it, and wear it As your poor mistress' favour." Marlowe (*Works*, ed. Dyce, p. 197) describes Edward II.'s "spangled crest Where women's favours hung like labels down." It was customary, we read in Stow's *Annales* (ed. 1631, p. 1039), for gentlewomen to give as tokens of their favour "little handkerchiefs of about three or foure inches square, wrought round about, and with a button, or a tassell at each corner," and "gentlemen and others did usually were them in their hatts, as favours of their Loves and Mistresses." These handkerchiefs cost "some . . . sixe pence a piece, some twelve pence and the richest sixteen pence." Warburton read *favour* (face or countenance), with the explanatory remark, "He is stooping down to kiss Hotspur."

100. *ignominy*] A trisyllable, as in Milton, *Paradise Lost*, i. 115. An abbreviated form *ignomy* is given Qq 4-7 and Ff 1, 2. F is inconsistent in its use of the two forms. Here and in *Troilus and Cressida*, v. x. 33 (Q *ignominy*) it reads *ignomy* ; but in *Titus Andronicus*, iv. ii. 115, it substitutes *ignominy* for *ignomy* (Qq), and in *Measure for*

*Measure*, II. iv. 111, retains *ignomy* (Qq) where the verse requires *ignominy* (F 2).

102. *What, old acquaintance !*] So in Greene, *Orlando Furioso* (1594), iv. ii : "Org. What old acquaintance well met !"

105. *have a heavy . . . thee*] miss thee grievously, with a quibbling reference to Falstaff's weight. See N. Breton, *A Poste*, II. (Grosart. i. 33) : "we have some misse of him in our Parish", and J. Mabbe, *Guzman De Alfarache*, Part I, i. ii (ed. 1630, p. 26) : "for that I was a child . . . I did not feele the want of a Father, nor find any great misse of him when he dyed."

107, 108. *deer . . . dearer*] Steevens notes that the same quibble occurs in Porter's *Two Angry Women of Abington*, and in Heywood's *A mayden-head well lost*, II. i (Pearson, II. 192) : "there's no deere so deare to him, but hee'll kill it." *Dearer*, of greater worth and estimation. All the Qq, except Q 1, read *faire* for *fat*, and Tollet quotes Turberville's *Terms of the Ages of all Beasts of Venerie and Chase* to show that "fair" was a technical term applied to a roebuck in its fifth year.

109. *Embowell'd will I see thee*] An allusion to the "assay" or ceremony of breaking up and disembowelling the deer (Madden, *Diary of Master*



*Fal.* [*Rising up*] Embowelled! if thou embowel me to-day, I'll give you leave to powder me and eat me too to-morrow 'Sblood, 'twas time to counterfeit, or that hot termagant Scot had paid me scot and lot too. Counterfeit? I lie, I am no counterfeit: 115 to die, is to be a counterfeit; for he is but the counterfeit of a man who hath not the life of a man: but to counterfeit dying, when a man thereby liveth, is to be no counterfeit, but the true and perfect image of

111. *Fal.* [*Rising up*] Cambridge; Falstaltie (or Falstaffe) riseth up. *Fal.* (or *Falst.*) Qq, Ff. 113. 'Sblood] omitted Ff. 115. *I lie*] omitted Qq 5-8, Ff.

*William Silence*). *Embowell'd*, disembowelled, as in Manningham's *Diary*, 1603 (Gosden Soc. ed., p. 159); and in *Richard III.* v. ii. 10. Strutt (*Manners and Customs of the English*, iii. 105) describes an ancient method of preserving bodies by first disembowelling and then steeping them in brine. Trevisa (*Polychronicon*, vii. xvii) writes of Henry I.: "being dede hys bowels were drawe oute of hys bodye and his brayne taken oute of his heade, and the body salted with much salt." See also *The Diary of Henry Machyn* (1550-63), ed. Nichols, p. 97: "The xiiij day of November doctor Gardiner . . . died in the morning . . . and by v of the [clock his bow]elles was taken owte and bered a-fore the he [altar]."

110. *in blood*] A quibbling reference to the technical term of the chase, "in blood," in full vigour, full of life. See *1 Henry VI.* iv. ii. 48; *Love's Labour's Lost*, iv. ii. 4; and Jonson, *The Sad Shepherd*, i. ii. "He is good venison. According to the season in the blood."

112. *powder*] steep in brine, pickle. So in Udall, *Roister Doister*, ii. iv: "Pardon this, and the next tyme-powder me in salt"; and N. Field, *Amends for Ladies*, i. i (Hazlitt's *Dodsley*, xi. 96): "must love, needs be powder'd. Lits steep'd in brine, or will it not keep sweet?" We read in Swift's *Journal to Stella* that the body of Guiscard, who stabbed Harley (1711), was pickled in a trough and exhibited to the rabble at twopence apiece.

114. *termagant*] furious. An allusion to Termagant, a grim and fierce deity whom the Saracens were, erroneously, supposed to worship. See

*Hamlet*, iii. ii. 16 [in this ed.], where Prof. Dowden quotes Florio: "*Termigisto*, a great boaster, quarreller, killer, tamer or ruler of the universe; the child of the earthquake and of the thunder, the brother of death." Cf. also Barry, *Ram Alley*, iii. i: "a swaggering Captain, that swears . . . Like a very termagant"; and Heywood, *The Royall King*, ii. i (Pearson, vi. 23). Dunbar, *Dance of the Sevin Deidly Synnis*, applies the name "tarmegantis" to the wild Highland-men whose loud yells so deafened the Devil; and R. Henryson (*Works*, ed. Laing, p. 35) prays to the Virgin, "mak me chaist Fra Termigant that teyn [= mad with rage] is, And fra his cluke [= claw, clutches] that kene is."

114, 115. *paid me scot and lot too*] "paid" = *me all dues too*. Falstaff quibbles on two meanings of "paid," quit, despatched (as in v. iii. 46 *ante*) and paid, in the literal sense; and on Scot and scot (Fr. *écot*). "Scot and lot" signified the contributions or charges levied by a parish or livery. Cf. Jonson, *Every Man in his Humour*, iii. iii: "I have paid scot and lot there any time this eighteen years"; Middleton, *The Family of Love*, v. i: "I am of the livery, and pay scot and lot amongst you"; and Nashe, *Have with you* (Grosart, iii. 81): "a true subject, that paid scot and lot in the Parish where he dwelt, with the best of them." Pulton, *Abstract of Penal Statutes* (1577), fol. 335: "Euery such Surgeon, and Barbour shall pay such scott and lot, and other charges, as they and their predecessors have accustomed to pay within the said city." "To pay scot and lot" then means to pay in full.

life indeed. / The better part of valour is discretion; 120  
 in the which better part I have saved my life.  
 'Zounds, I am afraid of this gunpowder Percy,  
 though he be dead: how, if he should counterfeit too,  
 and rise? by my faith, I am afraid he would prove  
 the better counterfeit. Therefore I'll make him sure, 125  
 yea, and I'll swear I killed him. Why may not  
 he rise as well as I? Nothing confutes me but eyes,  
 and nobody sees me. Therefore, sirrah [*stabbing*  
*him*], with a new wound in your thigh, come you  
 along with me. [*Takes up Hotspur on his back.* 130

*Re-enter the PRINCE OF WALES and LORD JOHN  
 OF LANCASTER.*

*Prince.* Come, brother John; full bravely hast thou flesh'd  
 Thy maiden sword.

*Lan.* But, soft! whom have we here?

Did you not tell me this fat man was dead?

*Prince.* I did; I saw him dead,

122. 'Zounds] omitted Ff. 122. afraid] afeard Qq 6-8. 124. by my faith]  
 omitted Ff. 126. killed] slew Q 6. 126, 127. not he] Qq, Ff; he not  
 Cambridge. 128, 129. stabbing him] Capell (subst.); omitted Qq, Ff. 130  
 with me] me Ff 1, 2. 130. Takes up] He takes vp Qq; Takes Ff. 131. Re-  
 enter . . .] Capell; Enter Prince John of Lancaster Q 1; Enter Prince and John  
 of Lancaster. the rest. 131, 132. Come, . . . sword] prose Ff. 132. whom]  
 Qq 1-4; who the rest.

120. *The better . . . discretion*] "The  
 wisdom and discretion of a man,"  
 writes Saviola (*Of Honour*, 1595) "is as  
 great a virtue as his magnanimie and  
 courage, which are so much the greater  
 vertues, by how much they are accom-  
 panied with wisdom: for without  
 them a man is not to be accounted  
 valiant, but rather furious." See  
 Beaumont and Fletcher, *A King and  
 No King*, iv. iii: "It shew'd discretion,  
 the best part of valour"; and the same  
 authors' *The Humorous Lieutenant*, I.  
 i: "Valour's best companion, staid  
 Discretion."

122. *gunpowder*] fiery, "hot as gun-  
 powder" (*Henry V.* iv. vii. r88).

125. *make him sure*] as in v. iii. 46,  
 47 *ante*.

128, 129. *stabbing him*] Lord Lyttel-  
 ton noted that such an outrage was per-  
 petrated on the body of Harold at Hast-  
 ings. See William of Malmesbury, *Gesta  
 Regum Anglorum*, iii. 243: "Jacentis  
 femur unus militum gladio proscidit;

unde a Willelmo ignominiae notatus,  
 quod rem ignavam et pudendam fecisset,  
 militia pulsus est." This incident is  
 also recorded in Stow's *Chronicle* and in  
 Speed's *History*.

131, 132. *flesh'd . . . sword*] stained  
 with blood for the first time (Rolfe). So  
 Marlowe, *Tamburlaine*, Part II, iv. 1:  
 "He . . . Beats down our foes, to  
 flesh our taintless swords"; and Mas-  
 singer and Dekker, *The Virgin Martyr*,  
 I. 1: "your son . . . So well hath  
 flesh'd his maiden sword." *To flesh* =  
 to initiate, to use for the first time—a  
 metaphor from the practice of "enter-  
 ing" a young hound by allowing it to  
 taste the flesh of the animal it was  
 being trained to hunt. *New Eng. Dict.*  
 (under "enter") quotes Florio, "*Ac-  
 carnare*, to flesh, to enter a dog." Cf.  
 also Beaumont and Fletcher, *The Little  
 French Lawyer*, I. i: "at those years  
 I have heard Thou wast flesh'd, and  
 enter'd bravely."

Breathless and bleeding on the ground. Art thou  
alive?

135

Or is it fantasy that plays upon our eyesight?

I prithee, speak; we will not trust our eyes

Without our ears: thou art not what thou seem'st.

*Fal.* No, that's certain; I am not a double man: but if I  
be not Jack Falstaff, then am I a Jack. There is 140  
Percy [*throwing the body down*]: if your father will  
do me any honour, so; if not, let him kill the next  
Percy himself. I look to be either earl or duke, I  
can assure you.

*Prince.* Why, Percy I killed myself, and saw thee dead. 145

*Fal.* Didst thou? Lord, Lord, how this world is given  
to lying! I grant you I was down and out of  
breath; and so was he: but we rose both at an  
instant, and fought a long hour by Shrewsbury clock.  
If I may be believed, so; if not, let them that should 150  
reward valour bear the sin upon their own heads.  
I'll take it upon my death, I gave him this wound in

140. *be not*] *am not* Ff 2-4.

Qq, Ff.

142. *kill*] *flay* Q 6; *slay* Qq 7, 8.

146. *this*] Qq 1-4; *the* the rest.

141. *throwing . . . down*] Capell; omitted

145. *killed*] *slew* Qq 6-8.

152. *take it upon*] Qq; *take't on* Ff.

136. *fantasy . . . eyesight*] imagination that abuses or plays tricks with our sight. So in *Julius Caesar*, iv. iii. 276, 277. And in Webster, *The White Devil*, iii. ii, Francisco, seeing the ghost of Isabella, cries: "how strong imagination works! how she can frame Things which are not!" See Lord Brooke's *Works*, 1633, p. 25.

139. *a double man*] a fetch or apparition, with a play, perhaps, on other meanings of "double," as counterfeit, deceitful. There is also, perhaps, a reference to the burden on Falstaff's back—"I am not a double man, a monster with two heads, four arms and four legs." The last sense is clear in Dryden, *The Indian Emperor*, ii. iv: "I killed a double man; the one half lay Upon the ground, the other ran away." Cf. Drayton, *The Moon-Calf*: "The birth is double, and grows side to side, That human hand it never can divide"; R. Bentley, *Dissertation upon the Epistles of Phalaris* (ed. 1699, p. 417): "At first mankind were all made double, . . . somewere double Men, some double Women, and some Hermaphrodites"; and Addison, *The Drummer*,

iv. i. The word "doubleman" in the sense of fetch or apparition occurs in Robert Kirk's *Secret Commonwealth of Elves, Faunes, and Fairies*, 1691 (ed. Andrew Lang, p. 9): "some Men of that exalted Sight [second sight] . . . hath told me they have seen at these Meittings ['at Funeralls and Banquets'] a Doubleman, or the Shape of some Man in two places; that is, a superterranean [a human being] and subterranean Inhabitant [a fairy], perfectly resembling one another in all Points, whom he notwithstanding could easily distinguish one from another . . . and so go speak to the Man his Neighbour and Familiar, passing by the Apparition, or Resemblance of him."

140. *Jack*] a knave or "double" (= deceptive, counterfeit) man.

148, 149. *at an instant*] at one instant, at the same moment, as in *As You Like It*, i. iii. 76.

149. *fought . . . clock*] Cf. Beaumont and Fletcher, *The Noble Gentleman*, v. i: "Two . . . stars were seen To fight a long hour by the clock." See i. i. 56 and i. iii. 100 *ante*.

152. *I'll take . . . death*] An oath

the thigh: if the man were alive, and would deny it,  
'zounds, I would make him eat a piece of my sword.

*Lan.* This is the strangest tale that ever I heard. 155

*Prince.* This is the strangest fellow, brother John.

Come, bring your luggage nobly on your back:

For my part, if a lie may do thee grace,

I'll gild it with the happiest terms I have.

[*A retreat is sounded.*

The trumpet sounds retreat; the day is ours. 160

Come, brother, let us to the highest of the field,

To see what friends are living, who are dead.

[*Exeunt Prince of Wales and Lancaster.*

*Fal.* I'll follow, as they say, for reward. He that rewards  
me, God reward him! If I do grow great, I'll grow  
less; for I'll purge, and leave sack, and live cleanly 165

as a nobleman should do. [*Exit.*

154. 'zounds] omitted Ff. 155. ever] e're Ff. 160. trumpet sounds]  
Qq 1-3; trumpets sound Qq 4-6, Ff. 160. ours] our Q 1. 161. let us] Qq  
1-4; lets or let's the rest. 162. Exeunt . . . ] Exeunt. Qq, Ff. 164. God]  
Heaven Ff. 164. great] great again Ff. 166. nobleman] noble man Qq 1-3,  
Ff 2-4.

of especial solemnity. Perkin Warbeck, on the day of his execution, "did," writes Bacon, "again read his confession, and take it upon his death to be true" (*History of Henry VII.*); and Laud, in his *Funerall Sermon* (10th Jan., 1644), declared: "I in the presence of Almighty God . . . take it now on my death, That I never endeavoured the subversion of the Laws of the Realme." Cf. *King John*, i. i. 110, and Drayton, *The Moon-Calf*: "That this is true it on my death I take."

158. do thee grace] bring thee credit or distinction, as in *Comedy of Errors*, v. i. 164; or honour, as in *Hamlet*, ii. ii. 53.

160. retreat] Qq 1-3 retraite represents an early pronunciation. Spenser rhymes "retrate" (vb.) with "late," "gate" and "hate." Cf. North's *Plutarch*, *Marcellus*: "Marcellus . . . sent to make his trumpet sound a re-trait."

161. the highest of the field] the

highest ground on the battle-field. Schmidt explains it as "the farthest visible part (as the horizon seems to be raised)."

163. I'll follow . . . reward] A humorous reference to the saying "follow for thy reward." Cf. *Henry VI.* ii. iii. 108. "As they say" was a common apologetic expression for the use of a familiar saying or phrase; its use or abuse by Frances is one of the humours of Dryden's *Wild Gallant*.

164. grow great] Cf. North's *Plutarch*, *Seneca*: "he having great riches . . . did still increase them, and grew greater."

165. purge] Perhaps used in a double sense; cf. *Tacks Drums Entertainment* (Simpson's *School of Shaks.*, ii. 190): "Old wretch, amend thy thoughts, purge, purge, repent! . . . be but penitent." In *Elyot's Governour*, iii. 22, "continence in meat and drink" is commended in noblemen and governors.

SCENE V.—*Another Part of the Field.*

*The trumpets sound. Enter the KING, PRINCE OF WALES, LORD JOHN OF LANCASTER, EARL OF WESTMORELAND, with WORCESTER and VERNON prisoners.*

*King.* Thus ever did rebellion find rebuke.

Ill-spirited Worcester! did not we send grace,

Pardon and terms of love to all of you?

And wouldst thou turn our offers contrary?

Misuse the tenour of thy kinsman's trust?

5

Three knights upon our party slain to-day,

A noble earl and many a creature else

Had been alive this hour,

If like a Christian thou hadst truly borne

Betwixt our armies true intelligence.

10

*Wor.* What I have done my safety urged me to;

And I embrace this fortune patiently,

Since not to be avoided it falls on me.

*King.* Bear Worcester to the death, and Vernon too:

Other offenders we will pause upon.

15

[*Exeunt Worcester and Vernon, guarded.*]

How goes the field?

*Prince.* The noble Scot, Lord Douglas, when he saw

The fortune of the day quite turn'd from him,

*Scene v.] Scena Quinta. F 2 (Scene iv. not marked); Scena Quarta. Ff 1, 3.*

4. Another . . . ] Capell.

1. rebuke.] rebuke, Qq 1, 3-7. 2. not we]

we not Ff.

14. the death] death Ff.

15. Exeunt . . . ] Theobald; Exit

Worcester and Vernon. Ff; omitted Qq.

18. quite turn'd] turn'd quite Qq 6-8.

1. rebellion find rebuke] Steevens notes that a "booke called a rebuke to rebellion" appears in a list of the author's printed works prefixed to Churchyard's *Challenge*, 1593.

2. Ill-spirited] evilly disposed, malevolent. Cf. "a brave clear-spirited fellow" in Dryden's *Wild Gallant*, 1. 1.

5. Misuse . . . trust] abuse the nature of the trust reposed in you as his kinsman by Henry Percy.

6. party] side, as in *Coriolanus*, 1. 1. 238. Cf. T. Digges, *Stratoticos* (ed. 1590, p. 281): "No man shall distresse or spoyle any person standing on her Maiesties partie." Holinshed enumerates ten knights beside the Earl of Stafford slain "upon the kings part."

14. the death] An archaic expres-

sion common in Elizabethan writers, especially of death inflicted judicially. Cf. *Richard II.* III. i. 29; Berners, *Huon of Burdeaux* (ed. S. Lee, p. 521): "he was sorowfull to se that company ledde to the deth-warder (v.l. 'towardses their deth')"; *The Three Kings' Sons*, c. 1500 (ed. Furnivall, p. 114): "The Turke . . . tolde them . . . how . . . he wold have put Ector to the deathe"; Caxton, *Reynard the Fox* (Arber, p. 67): "though I were dampned to the deth." Also Kyd, *The Spanish Tragedie*, III. i: "No more, I say: to the tortures, when!" The article was perhaps due to French influence. "The deth," "the lyf," "the pain," etc. are all to be found repeatedly in Chaucer and other M.E. writers. Thus Gower, *Confessio Amantis*, v. 1861: "The Lif is suete."

The noble Percy slain, and all his men  
 Upon the foot of fear, fled with the rest ; 20  
 And falling from a hill, he was so bruised  
 That the pursuers took him. At my tent  
 The Douglas is ; and I beseech your grace  
 I may dispose of him.

*King.* With all my heart.

*Prince.* Then, brother John of Lancaster, to you 25  
 This honourable bounty shall belong :  
 Go to the Douglas, and deliver him  
 Up to his pleasure, ransomless and free :  
 His valour shown upon our crests to-day  
 Hath taught us how to cherish such high deeds 30  
 Even in the bosom of our adversaries.

*Lan.* I thank your grace for this high courtesy,  
 Which I shall give away immediately.

*King.* Then this remains, that we divide our power. 35  
 You, son John, and my cousin Westmoreland  
 Towards York shall bend you with your dearest speed,  
 To meet Northumberland and the prelate Scroop,  
 Who, as we hear, are busily in arms :  
 Myself and you, son Harry, will towards Wales,

25, 26. *Then*, . . . *belong* :] divided as by Pope; lines ending *Lancaster*  
*belong*, Qq, Ff. 29, 30. *valour* . . . *Hath* valours . . . *Have* Qq 1-3. 32,  
 33. *I thank* . . . *immediately*.] Qq 1-4; omitted the rest. 36. *bend you* bend,  
*you* Qq 1-3.

20. *Upon* . . . *fear*] fleeing precipitately, in panic flight. "Fear," says Montaigne, "sometimes addeth wings unto our heels" (Florio's *Montaigne*, i. xvii). For Shakespeare's metaphor cf. *Macbeth*, ii. iii. 131: "Upon the foot of motion."

29. *His valour* . . .] Moorman quotes from Daniel's *Civil Wars* (1595), iv. 56:—

"And Douglas, faint with wounds,  
 and overthrown,  
 Was taken; who yet won the  
 enemy

Which took him, (by his noble  
 valour shown

In that day's mighty work) and  
 was preserved

With all the grace and honour he  
 deserved."

30. *Hath taught us*] Malone reads  
 "Hath shewn us," which is, he asserts,

the reading of Q 1. He appears to have been misled by Capell's note which inadvertently refers "shown" of line 29 to line 30. The Cambridge edd. state that "taught" "is the reading of Malone's own copy [of Q 1], now in the Bodleian Library." This seems to be a mistake. There is, I believe, no copy of Q 1 (1598) in the Bodleian. In Malone's copy of Q 2, which is in the Bodleian, there is a marginal collation of variants from Q 1 and there "shown" is not recorded.

32, 33. *Lan. I . . . immediately*] This speech, omitted in Qq 5-8 and in Ff, was restored to the text by Pope.

36. *dearest*] utmost, as in *Richard III.* v. ii. 21: "his dearest need" (Qq "greatest"). "Dear" frequently signifies in a high degree, and has merely an intensive force.

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To fight with Glendower and the Earl of March. 40  
 Rebellion in this land shall lose his sway,  
 Meeting the check of such another day :  
 And since this business so fair is done,  
 Let us not leave till all our own be won,

[*Exeunt.*

41. *lose*] *loose* Qq 5, 6. 41. *sway*] Qq 1-4; *way* the rest. 43. *fair*] *far* F 4.

43. *business*] a trisyllable, as in  
*Richard II.* II. i. 217, and *Midsummer-*  
*Night's Dream*, I. i. 124.

